MARVEL
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Making the Mutant Holograms

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I've picked up literally hundreds (if not thousands) of the most valuable comics of the last 25 years — all for cover price.

For example, when I began reading DAREDEVIL it was produced by Stan Lee and Wally Wood. Over the years, the writers and artists came and went: John Romita, Gene Colan, Gerry Conway, Barry Smith, Steve Gerber, et al. There was a period when the series seemed to lose its edge, at least so the readers felt. Sales reflected it, and DAREDEVIL went bi-monthly (one foot in the grave).

There came a period when several very talented folks — Jim Shooter, Marv Wolfman, Gil Kane, Bob Brown, and Klaus Janson, to name a few — did some particularly exciting stories. The book began to pick up steam again.

Along came Frank Miller. There was no particular fanfare, except for a glowing introduction in the credits. But Frank soon created his own fanfare with extraordinary storytelling, and soon he was the talk of the town. And ever since then I have been fortunate enough to pick up all of Frank's work without paying ridiculous back-issue prices.

How? First, by following a character I enjoy — Daredevil — through thick and thin. Later, by following the career of a talented individual through all of his varied projects, from ELEKTRA: ASSASSIN to *Sin City*. And at every stop, I put myself in a foolproof situation, for it never mattered whether or not the comics I bought were destined to become valuable, in a monetary sense. After all, I was *enjoying* what I was reading, and no back-issue price fluctuation can *ever* take that away.

So, if you are trying to decide on which comics to collect, there's a rule of thumb you can follow. The only sure value a book will have is its entertainment value. If a book is good, and you get enjoyment out of it, that's a sure thing. Then, if the book becomes "hot" in a collectible sense, so much the better. You got both reading pleasure *and* investment value!

And now, I'd like to take a moment to apologize to Tracey Lee — *not* Traci Leigh, as we shamefully and inadvertently referred to her in MARVEL AGE #125 ("Hello, I Must be Going"). It was an unfortunate mistake, particularly considering that the descendent of the great Confederate General Robert E. Lee, and a woman who has been able to put up with Fabian Nicieza all of these years, deserves *plenty* of credit and respect.

Steve Saffel

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Up Front

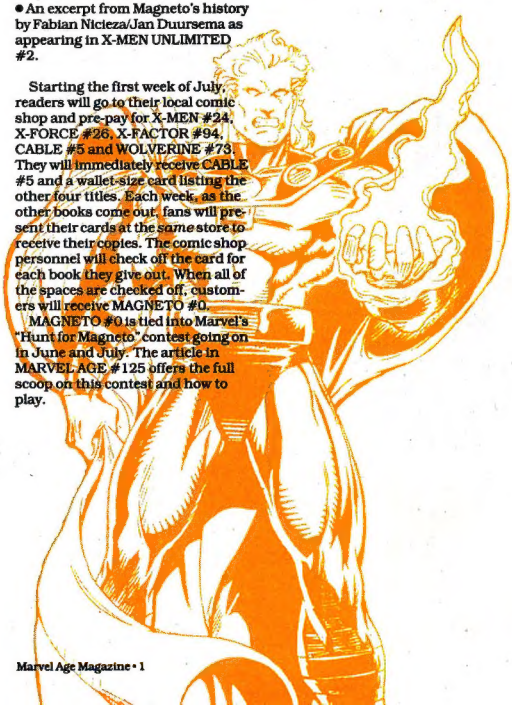
FANS 1, MAGNETO #0

Readers who purchase all five of the "X" books on sale in July can receive a free copy of the limited collector's edition MAGNETO #0. With a new foil embossed card stock cover, this glossy 32-pager will include:

- "I, Magneto" by Chris Claremont and John Bolton (from CLASSIC X-MEN #19)
- "A Fire in the Night" by Claremont and Bolton (from CLASSIC X-MEN #12)
- A pinup gallery featuring new and historic work by Arthur Adams, Dave Cockrum and Jan Duursema
- An excerpt from Magneto's history by Fabian Nicieza/Jan Duursema as appearing in X-MEN UNLIMITED #2.

Starting the first week of July, readers will go to their local comic shop and pre-pay for X-MEN #24, X-FORCE #26, X-FACTOR #94, CABLE #5 and WOLVERINE #73. They will immediately receive CABLE #5 and a wallet-size card listing the other four titles. Each week, as the other books come out, fans will present their cards at the *same* store to receive their copies. The comic shop personnel will check off the card for each book they give out. When all of the spaces are checked off, customers will receive MAGNETO #0.

MAGNETO #0 is tied into Marvel's "Hunt for Magneto" contest going on in June and July. The article in MARVEL AGE #125 offers the full scoop on this contest and how to play.



THOR TIMES FOUR

From the pages of THE MIGHTY THOR comes the new Thor Corps four-issue Limited Series, written by Tom DeFalco (THUNDERCATS, FANTASTIC FOUR) and penciled by Pat Olliff ("Tales of Asgard," MAD), the July release series reunites the three different incarnations of the Thunder God who first appeared in the "Thor War" saga of THOR #438-441. The first Thor Corps consisted of Eric Masterson (Thunderstrike), Beta Ray Bill and Dargo ("Thor" of the future) who joined forces to fight Zarrko the Tomorrow Man. The new Thor Corps adds another member — the original Thor.

The villain of the $1.75 book is Demonstaff who first appeared in but a single panel of THOR #440. In that issue, Dargo was fighting Zarrko when the Tomorrow Man used his time/space machine to make Demonstaff appear. Dargo referred to Demonstaff as his "greatest enemy," just before Demonstaff was quickly sent away by the same machine and never seen again. In the limited series, Demonstaff kidnaps Dargo's girlfriend, Salla, forcing Dargo to do his bidding. Dargo reforms the Thor Corps to help stop Demonstaff. "It's a fun story," Editor Mike Rockwitz said. "I think it's interesting to create a whole series from one panel. And, since readers didn't have to read that story to know what's going on, they can get in on the ground floor without having to worry about continuity."

SPIDER-MAN TO JOIN X-MEN ON FOX

An animated *Spider-Man* series will join the Fox Children's Network schedule for the 1994-95 television season, Fox Children's Network President Margaret Loesch announced in an April 28 press release.

". . .We have had enormous success with our other Marvel Super Hero series, *X-Men*. We're confident that *Spider-Man* will have the same wide appeal," she said. "We've ordered 65 episodes, which will enable us to begin broadcasting the series on Saturdays before it joins our weekday schedule.

"We're also looking forward to the appearances of other well-known Marvel Comics' super heroes in the series," she continued. "We're discussing story lines in which Spider-Man will receive support from other super heroes. These 'guest appearances' will add an extra element of surprise to the animated series."

MARVEL IS IN THE TOY BIZ

Marvel Entertainment announced the acquisition of a 46-percent share of Toy Biz, Marvel's licensor responsible for the production of Marvel Super Heroes action figures. The announcement came in March that the $65 million, New York-based toy corporation would now be a subsidiary of Marvel with the exclusive rights to handle all of Marvel's toy licensing.

"We believe that this transaction will allow us to exercise greater control in producing the types and quality of Marvel toys," said Marvel President Terry Stewart. "Toy Biz has been producing the best action figures in the business and has helped to make Marvel toys a tremendous success."

This purchase strengthens Marvel's role as a licensee. Neither Marvel nor Toy Biz manufactures toys. As the "licensee," Marvel sells the rights to use their characters to other firms, called "licensors." Toy Biz, the licensor, is responsible for the specifications, design, prototype models and quality control of the toys. The physical manufacturing is contracted out to yet other firms. This deal helps Marvel to "eliminate the middle man" so they can produce more and better toys.

Marvel's influx of capital will result in a new, expanded Toy Biz. Toy Biz president Avi Arad said the new company would develop a full line of Marvel toys, increase international distribution, and expand other toy lines. In addition to the successful X-Men action figures, Toy Biz's other products include: Caboodles, Baby Loves To Talk, BOTS, VoiceBots, My Pal 2 and the Eliminator.

THE X-MEN 30TH ANNIVERSARY MAGAZINE

The X-MEN 30TH ANNIVERSARY magazine — 48 pages of articles, pictorials and memories on Marvel's mutant phenomenon printed in full color on glossy paper — will explore the X-Men's past, present and future, how they got where they are and where they're going. This $3.95 magazine will include:

- An in-depth report on the making of the Fall X-Men/Avengers crossover.
- Looks back by Stan Lee, Roy Thomas, Len Wein and Chris Claremont.
- The first look at the X-Men animated television series' second season.
- Artist Dave Cockrum's original character sketches for GIANT-SIZE X-MEN #1, including ones that never made it in the book.
- A sneak peek at Marvel's new X-MEN 2099 title.
- Profiles of the writers and artists working on the books today.

The July release's cover is penciled by Brandon Peterson (UNCANNY X-MEN) and inked by Dan Panosian. In September, Marvel will be putting out another magazine celebrating the Avengers' 30th Anniversary. The Avengers magazine will have a cover by Peterson, Steve Epting (AVENGERS), and Panosian that will combine with the X-MEN cover to form one continuous image.

"The magazine format gives us the opportunity to do a really classy, stylish design," commented Editor Steve (MARVEL AGE) Saffel. "It allows us to celebrate the 30th Anniversary in a spectacular way."

In addition to the X-Men and the Avengers, Steve is also editing a GHOST RIDER & THE MIDNIGHT SONS magazine coming out in October and a PUNISHER 20th ANNIVERSARY magazine shipping in December.

QUASAR TURNS FIFTY

Next month QUASAR #50 celebrates more than four years of action with a 48-page special and a gold foil stamped cover. Written by Mark Gruenwald (CAPTAIN AMERICA, AVENGERS: TERMINATRIX OBJECTIVE) and penciled by regular QUASAR artist Andy Smith, the $2.95 book features a story line that combines super hero action, science fiction adventure and a guest list of Marvel universe heroes.

Erishkigal, the Queen of Darkness, gains possession of the Starbrand and uses its power to control the Nexus of Reality in Man-Thing's swamp. With help from the Silver Surfer, Man-Thing, and the Squadron Supreme, Quasar fights her in a battle for nothing less than total command of reality.

"QUASAR is a book about ideas," said writer Mark Gruenwald. "At its best, it explores basic concepts of time, space and reality. At its least, it's just a good action book. I think issue #50 is a good balance between the two and will be lots of fun for the fans to read and me to write."

VENOM AIDS UNICEF

Thanks to a comic book called SPIDER-MAN SPECIAL EDITION: THE TRIAL OF VENOM, Marvel was able to help raise more than $500,000 for UNICEF. The limited edition book written by Peter David and penciled by Jim Craig was made available to the public last fall through a mail order coupon offered in every Marvel title. To purchase the embossed cover book with bound-in poster, buyers were required to donate money to the U.S. Committee for UNICEF, the organization dedicated to improving the lives of children in developing countries around the world. The $500,000 raised exceeded most expectations. "To put that amount of money in human terms," UNICEF Senior Vice President Richard Gorman said, "we can provide immunization against childhood diseases for fifty thousand of the world's children."

Part of the success was due to the fact that only 200,000 copies were printed. "Many retailers sent in contributions and coupons for several hundred copies," Marvel's Executive Vice President of Custom Publishing Barry Kaplan stated, "apparently taking advantage of a unique opportunity to aid a very worthwhile cause and inventory a very limited issue with great appreciation potential." That potential may soon be realized. With only 140,000 of the original 200,000 copies sold, the remaining copies will be destroyed to remain true to the original statement that the book was only available through the fund-raising offer.

FINGER ON THE PULSE:

- SILVER SABLE #15 will debut the New Outlaws: Sandman, Fin, Paladin & Maneater.
- The CIVIL WAR, originally scheduled to ship in May, has been temporarily delayed in order to allow American Heritage to further promote the project.
- NAMOR #41 features the Sub-Mariner vs. War Machine, with art by Shawn McManus.
- This Fall — SACHS & VIOLINS, a four-issue Epic limited series by Peter David and George Perez.
- BARBIE FASHION #33 features a special new penciler, the noted Scottish children's book artist Mario Capaldi.
- Penciler Lee Sullivan returns to TEK WORLD with #11.
- RAVAGE #9 premieres the new writing team of Pat Mills and Tony Skinner (PUNISHER 2099).
- J.M. DeMatteis is the new scripter for X-FACTOR, and issue #94 introduces new costumes.
- NIGHTSTALKERS #10 introduces new regular penciler Kirk Van Wormer.

– Matt Morra

MARVEL AND THE VIDEO GAME REVOLUTION PT.2

(Above) Henry Flint's header artwork for the Capcom Nick Fury/ Punisher arcade game.

Contacts.

As described last issue, one of the most important aspects of the licensing world is making the right contacts, whether contacts initiated by Marvel or by potential licensees — in this case the top video game companies.

Perhaps the best places for contact to occur are the video game trade and consumer shows held worldwide. One such show which Marvel attended, the Arcade/Coin-Op Show, occurred in mid-March in Las Vegas, NV. During the three day event, Capcom unveiled to trade representatives the upcoming *Punisher/Nick Fury* coin-op video game produced under license with Marvel Entertainment. The game, based on two of Marvel's "big guns," was also very well received by all who previewed it, and is slated to hit the arcades sometime in the Fall of 1993. The game will feature side-by-side multi-person play capability in a side-scrolling world that takes participants through numerous levels of challenges and hits them with the kind of hard-edged action Punisher fans expect.

Alan Gordon, Marvel's Consumer Products Vice President, commented that the Coin-Op game show was ". . .very successful. Between the contacts that we made, and the companies that contacted us, I would have to say that the groundwork for some very exciting future Marvel based video games has been laid. . ."

Alan elaborated on the basic outlook for the future of Marvel's games licenses; ". . .our main focus will be on the home cartridge market, only because of the many different formats that are available (8-bit and 16-bit home machines, two different portable hand-held games currently on the market). You can be sure that, in a given year, while 10-20 new arcade machines hit the arcades, almost 125-175 new home cartridges can hit the market," he added.

"That does not mean that we will ignore the arcade market, because we are in constant negotiations with various companies about the development of new arcade games," he went on to say. "In fact, I believe that both the home and arcade markets can work hand in hand. Case in point is the **DATA EAST** arcade game, *Captain America* and the Avengers. The coin-op game was very successful in helping to sell the home version of it because kids loved the game and found it interesting and exciting enough in the arcades that they wanted to play it at home as well.

"Another way Marvel translates the excitement of the comics to

video games, "Alan continued" is to take successful and exciting story-arcs and translate them into great home and arcade games. "This approach is considered innovative, because, traditionally, many games have been character or concept based, not story based. By including a well crafted story into the video game framework, the video game experience is made more complex and so more compelling.

One area where the gaming industry is undergoing constant growth is in the rapidly-expanding **CD-ROM** field. This new technology will allow game players to enter much more complex, three-dimensional worlds which combine video and audio with computer generated, high resolution images, all stored on compact laser discs that contain a tremendous amount of complex data. Marvel is in the midst of exploring a wide variety of options that could involve the comics themselves, as well as the video game development.

(Left and below) For *The Amazing Spider-Man vs. the Kingpin*, Sega is producing custom-produced and filmed animated interludes which will take advantage of the high quality visuals and sound available on CD.

THE FUTURE: THE NEXT SIX MONTHS

Between now and Christmas 1993, Marvel video game enthusiasts will find a flurry of new games and new translations of existing games for different systems. The **SEGA GENESIS** version of the popular *Captain America and the Avengers* will be joined by versions for Nintendo's **SUPER-NES** and the **GAME-BOY** in early Fall. The recently released *X-Men* game by Sega for the **GENESIS** will also be made available for the **GAME-GEAR** in early Fall, as well.

The **SUPER-NES** version of *Arcade's Revenge*, the game by **LJN** teaming Spider-Man and The X-Men, will also be made available for both the **GENESIS** and the **GAME-BOY** by mid Fall. Rounding out the translation list is the **NES** version of Spider-Man and *The Return of the Sinister Six* by Flying Edge, which will be converted for the **GAME-GEAR** by early Fall 1993.

These translations will be joined by a batch of exciting new Marvel games, the first of which is a new *Incredible Hulk* game currently in production by U.S. Gold. As explained by U.S. Gold's Bob Botch, the new Hulk game "will be a multi-level, side-scrolling action game. . . that we have high expectations for. . ." The game, featuring the villainy of Tyrannus, is slated for a mid-November release and is currently planned as a one-player game.

Joining the Hulk game will be two new Spider-Man games. The first title will be released by Acclaim for the **GAME-BOY**. Details are still being ironed out, and will be released to the public soon.

(Left) Game box cover artwork by Dave Devries, based on an illustration penciled by Tom Lyle and inked by Scott Hanna, for the Sega CD game *The Amazing Spider-Man vs. the Kingpin*.

The second Spider-Man title *The Amazing Spider-Man vs. the Kingpin* will be released by Sega for the **SEGA CD**, and will feature enhanced CD game play on a variety of different levels. It will include custom-produced and filmed animated interludes that will offer up to 30 minutes of cartoon action and original rock music [thus taking advantage of the sound quality available on the Sega CD system].

These will all be joined by the Capcom *Punisher/Nick Fury* arcade unit unveiled at the Las Vegas trade show.

THE FUTURE: BEYOND 1993

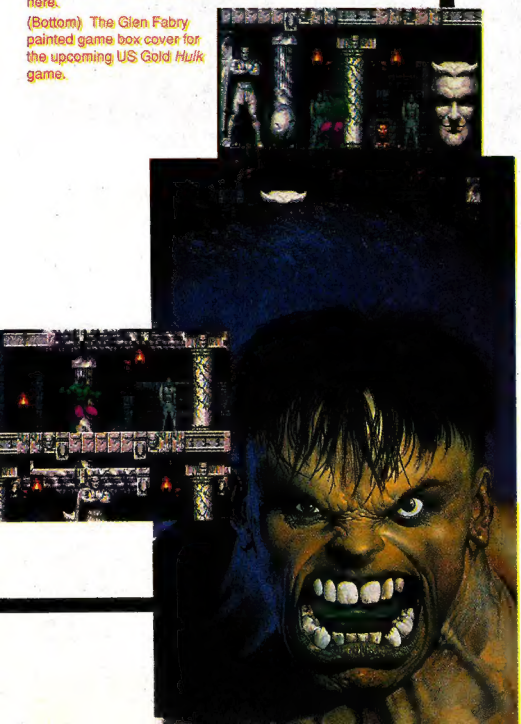
Marvel is always looking into new companies, and thus new ideas for games are always in development. As to what the Marvel game fan can look forward to, there's the possibility of a new Marvel based pinball game, and even talk that the hot Konami *X-Men* arcade game could find itself into the home sometime soon. Games featuring The X-Men, Spider-Man, The Fantastic Four, and the world of 2099 are all currently being considered for the home and arcade markets, and new announcements are being made all the time.

- Joe Caponsacco

(Above) Sega's *X-Men* game currently available for GENESIS will be available for GAME GEAR featuring this new box cover artwork by David Dorman.

(Below) The US Gold *Incredible Hulk* game will feature side-scrolling action sequences such as the ones pictured here.

(Bottom) The Glen Fabry painted game box cover for the upcoming US Gold *Hulk* game.



THE MARVEL AGE VIDEO SWEEPSTAKES

MARVEL AGE readers have even more opportunity to win ***FREE MARVEL VIDEO GAMES***. The deadline for entering has been extended, and three lucky winners will receive the Acclaim 16-bit *Spider-Man/X-Men* game, and three more *lucky* winners will receive the Sega Genesis *X-Men* game. Winners will be chosen at random, and you can only enter *once*.

All you have to do is write on a 3×5 card your:

Name and Age
Street Address
City, State, Zip Code
Phone Number
Which game you prefer, should you win.

Then send the card to:

Marvel Age
Video Sweepstakes
Marvel Comics
387 Park Avenue South
New York, NY 10016

All entries must now be *postmarked no later* than **August 1, 1993**, and must be received by Marvel no later than **September 15, 1993**. No purchase is necessary, and there is a limit of one entry per person. Winners will be chosen by random drawing, and all winners will be notified by first class mail no later than November 1, 1993. This sweepstakes is sponsored by Marvel Entertainment Group, Inc. For a list of winners, send a self-addressed, stamped envelope to the above address. Requests for a list of winners must be received by November 1. Allow four weeks for delivery.

Readers Poll

The Marvel Consumer Products division is always interested in the opinions of the fans. What are the games you, the Marvel reader, would like to see developed? Which characters do you feel are best suited for the video screen? Just jot down your thoughts on the future of Marvel's video games program and send them to us at:

Marvel Age
Video Games Poll
387 Park Avenue South
New York, NY 10016.

Stan's SOAP BOX

Hi, Heroes.

Let's say you're an attorney named Matt Murdock. You're a nice-looking young guy, in great physical condition, with a good reputation and a successful law practice. You've got it made, right?

Of course, there are a couple of things about you that are slightly unique. For one, you've been blind ever since you were fourteen. Also, you happen to be a masked super hero with at secret identity; a daring, gymnastic crimefighter know as — Daredevil!

Wait a minute. How can a super hero be blind? Well, as every Marvelite knows, anything is possible. It was with that axiom in mind that we first created Daredevil three long decades ago!

Countless readers have since asked why we decided to make ol' Hornhead a blind man. As near as I can remember, this is the answer...

Try to think back to those exciting days in the early sixties when Marvel was a'borning. We had just published THE FANTASTIC FOUR, followed with THE INCREDIBLE HULK, THE AMAZING SPIDER-MAN, MIGHTY THOR, THE AVENGERS, and THE X-MEN. The mags were selling so fast you'd have thought we were giving them away free! (Of course, in those days they were 12 cents a copy — pretty close to free!)

Anyway, our frantic fans kept demanding more and more new super heroes, and you know us — we exist only to serve! By now, we had already given our passionately applauding public a scientist whose body could stretch, a female who could become invisible, teenager who could burst into flame and fly, two men who were the world's strongest beings, a student who could web-sling and stick to walls, a doctor who was also a powerful, god-like being from fabled Asgard, an industrial tycoon with a suit of impregnable armor, a masked, shield-slinging sentinel of liberty, an amphibious Prince of Atlantis, and a mixed-up group of mutant misfits. Well, by that time, as you can imagine, it wasn't too easy to come up with something new and original!

That's when the thought struck me! Almost all of our other heroes had some personal problems of afflictions. Iron Man had a weak heart, the Thing had a grotesque appearance. Spider-Man was plagued by money worries and family troubles, etc., etc. So, why not create a new superhero who would push the envelope still further? Why not find an obstacle for him to overcome that would be different and more difficult than any of the the others? It didn't take too much more imagination to come up with a dramatic handicap that might be overcome in a truly heroic way. And that's how the sightless Daredevil, Man Without Fear, was born!

Of course, it takes more than a costume or a super power to make a hero attain some sort of literary immortality. It takes that one essential ingredient called characterization. A hero's personality must be so well defined that the readers feel they know him, and what's even more important, the readers must also like him. Luckily, that seems to have been the case with Matt Murdock. Over the years we've seen his character grow and change and continually develop. We've seen him involved in romances with Karen Page, with the Black Widow, with Elektra and many other interesting and colorful females. We've seen Matt experience depths of despair after being defeated by the Kingpin, we've seen all his emotional highs and lows and in-betweens — but no matter the problem, no matter the challenge, we've never seen him give less than his best, and we're been right there with him, cheering him every step of the way.

As a matter of fact, so great is his popularity that ever since December of '92, Daredevil has been co-starring in an epic-length episode of the Spider-Man newspaper strip, an episode which just ended with the episode of May 23rd. Judging by the mail we've received, ol' D.D. is as big a hit in the newspapers as he'd been in the comics.

Well, the time has come to close with that imperishable quote so near and dear to every Marvelite's heart... "Exceptio probat regulam!"

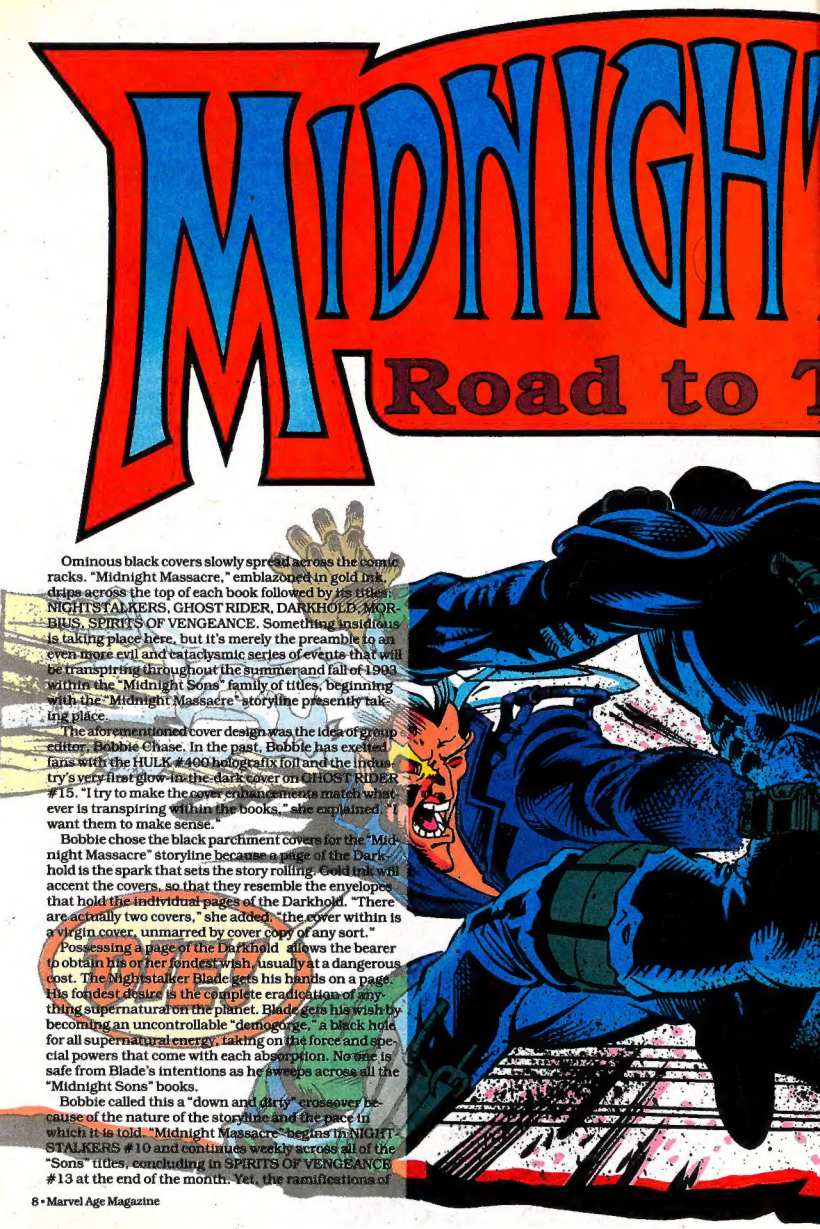
Excelsior!

– Stan Lee

HERE COMES...
DAREDEVIL
THE MAN WITHOUT FEAR!
MARVEL COMICS GROUP
12¢
APPROVED BY THE COMICS CODE AUTHORITY
1 APR
IND
REMEMBER WHEN WE INTRODUCED... SPIDER-MAN
NOW WE CONTINUE THE MIGHTY MARVEL TRADITION WITH... DAREDEVIL!!
A WORTHY COMPANION MAGAZINE TO SUCH ALL-TIME GREATS AS THE FABULOUS FANTASTIC FOUR!
IN THIS ISSUE YOU WILL MEET...
MURDOCK
CAN YOU GUESS WHY DAREDEVIL IS DIFFERENT FROM ALL OTHER CRIME-FIGHTERS...?
GORGEOUS KAREN PAGE!

MIDNIGHT

Road to 1



Ominous black covers slowly spread across the comic racks. "Midnight Massacre," emblazoned in gold ink, drips across the top of each book followed by its titles: NIGHTSTALKERS, GHOST RIDER, DARKHOLD, MORBIUS, SPIRITS OF VENGEANCE. Something insidious is taking place here, but it's merely the preamble to an even more evil and cataclysmic series of events that will be transpiring throughout the summer and fall of 1993 within the "Midnight Sons" family of titles, beginning with the "Midnight Massacre" storyline presently taking place.

The aforementioned cover design was the idea of group editor, Bobbie Chase. In the past, Bobbie has excited fans with the HULK #400 holografix foil and the industry's very first glow-in-the-dark cover on GHOST RIDER #15. "I try to make the cover enhancements match whatever is transpiring within the books," she explained. "I want them to make sense."

Bobbie chose the black parchment covers for the "Midnight Massacre" storyline because a page of the Darkhold is the spark that sets the story rolling. Gold ink will accent the covers, so that they resemble the envelopes that hold the individual pages of the Darkhold. "There are actually two covers," she added, "the cover within is a virgin cover, unmarred by cover copy of any sort."

Possessing a page of the Darkhold allows the bearer to obtain his or her fondest wish, usually at a dangerous cost. The Nightstalker Blade gets his hands on a page. His fondest desire is the complete eradication of anything supernatural on the planet. Blade gets his wish by becoming an uncontrollable "demogorge," a black hole for all supernatural energy, taking on the force and special powers that come with each absorption. No one is safe from Blade's intentions as he sweeps across all the "Midnight Sons" books.

Bobbie called this a "down and dirty" crossover because of the nature of the storyline and the pace in which it is told. "Midnight Massacre" begins in NIGHTSTALKERS #10 and continues weekly across all of the "Sons" titles, concluding in SPIRITS OF VENGEANCE #13 at the end of the month. Yet, the ramifications of

the "Massacre" storyline are devastating.

"Since the initial crossover of the 'Midnight Sons,' during their debut," Bobbie explained, "the walls that stave off the attempts of supernatural forces to invade Earth have been weakening." The sorceress Lilith revealed months back in DARKHOLD that all it would take to destroy those walls would be the death of one of the nine "Midnight Sons." The "Midnight Massacre" storyline will portray the deaths of several.

Lilith was not quite accurate in her assessment, though. Yes, the walls are greatly weakened by Blade's actions, but there is still time to correct the problem.

SKELETONS IN THE CLOSET

A six part storyline called "Road To Vengeance: The Missing Link," will run in the pages of GHOST RIDER and SPIRITS OF VENGEANCE, beginning in July with GHOST RIDER #41 and finishing in September's SPIRITS OF VENGEANCE #16. "This is the one fans have been clamoring for since the rise of the new Ghost Rider, four years ago," GHOST RIDER scribe Howard Mackie revealed. "Every single question that has arisen about GHOST RIDER will be addressed, but," Howard warned, "for every question I answer, more mysteries will arise." So "Road to Vengeance" will set up an even more explosive sequence of events that will involve *all* of the Midnight Sons titles and many other Marvel series as well. In the process, it will draw DOCTOR STRANGE into the Midnight Sons fold on a permanent basis.

Howard brings back the original Ghost Rider's arch nemesis, Centurios. The enigmatic Caretaker, first seen in GHOST RIDER #28, will become a central figure as well. Lilith will return to resurrect one of her children — and the series' most popular villain — Blackout. Howard also promises to wrap up the loose ends involving Deathwatch, and he will bring back Skinner.

Skinner's return will be especially shattering as his blood lust for John Blaze will alter that character forever. "Blaze will be changed both psychologically and physically," Howard revealed, "and these changes will be explored in the pages of the BLAZE limited series, which will be out in October." One mystery that Howard said would be explored within this series is that of Blaze's gun. "Why can he shoot hellfire and do so without reloading little hellfire cartridges into his gun?" Howard posed.

Are Zarathos and Ghost Rider one and the same? If not, who is Ghost Rider, and where has Zarathos been hiding himself? What is the importance of the medallion? Why was Dan Ketch chosen to be the new Ghost Rider? And what is his relationship, if any, to John Blaze? All these questions will be answered in "Road to Vengeance: The Missing Link."

The excitement intensifies as Ghost Rider, Blaze, and Dan's search for answers result in the release of a supernatural entity not unknown to GHOST RIDER fans, which in turn becomes the final blow to those interdimensional walls, Editor Chase promised. They come tumbling down and Earth is overrun with supernatural beings from every conceivable dimension in the Marvel Universe. "Siege of Darkness" starts in October. The story will begin within the pages of NIGHTSTALKERS #14 and run throughout the "Midnight Sons" family of titles, ending with SPIRITS OF VENGEANCE #18.

ARE YOU A GOOD DEMON OR A BAD DEMON?

"Siege of Darkness" has its roots in the original conception of the "Midnight Sons" family of titles. About three years ago, Tom DeFalco approached and suggested another GHOST RIDER title, but Bobbie wanted any new title starring the Spirit of Vengeance to be unique from its host. The popularity of John Blaze provided the key to the new title. Thus, SPIRITS OF VENGEANCE was born.

Word got around within the industry that Bobbie Chase was constructing a new series of books anchored by GHOST RIDER and she was inundated with ideas. She settled on adding NIGHTSTALKERS, MORBIUS, and DARKHOLD by D.G. Chichester, Len Kaminski, and Christian Cooper, respectively.

When Bobbie got her new team of writers together, the idea of the crumbling interdimensional walls seemed like a good way to tie the books together for that all-important initial crossover. Now, one year after the conclusion of the premiere Midnight Sons adventure, the reason for their very existence can be revealed.

GHOST WRITERS

As can be expected, the responsibilities of an editor undertaking such a project rise geometrically with each new book that is incorporated into the storyline. "I'm on the phone with each writer five times a day," Bobbie explained. "Just when I think I've gotten something settled with one writer, the next writer I talk to will disagree with that direction, offer something else that will then get knocked down by another writer."

To alleviate the situation, Bobbie and her staff of editors and assistant editors held a "Siege of Darkness" summit, gathering all the writers of the books. Their objective was to hammer out the details of the storyline until everyone was happy with the direction the books would take in the crossover.

Bobbie laid out a strict agenda, initially discussing where the books are now, then moving on to where each writer is going with their time lines for the titles up to the crossover. Even with all these precautions, the summit had its speed-bumps. First, what was to be a two-day conference wound up being a one-day conference as certain members of the group could not stay for more than one day. Howard Mackie was unable to attend either day, but still participated via speaker-phone. "Still, we could have used another day to iron out a lot of this stuff," Bobbie explained.

While the first half of the crossover is open to outside participants, the second half (in November) is exclusively Midnight Sons territory. There readers discover that, according to basic mythology, demons were the first inhabitants of Earth, many eons ago. A group of powerful entities known only as "The Blood" helped establish mankind as Earth's rulers and banished all other demons and supernatural beings except themselves to other dimensions.

"The Blood personify supernatural benevolence," Bobbie explained. "They are symbiotes to humans, feeding off of human energy, both good and bad, but choosing to stay hidden and exist on the Earthly plane. All demons need humanity to siphon from, but The Blood have no intention of doing so to hurt mankind. They see the fact that humans exist as keeping them alive and well, so why mess that up?" The Blood knew they could not fight their own, but prophesy told them of nine humans with the supernatural might to defeat the generals and banish them to other dimensions. These were the original "Midnight Sons."

The latest incarnation of the "Midnight Sons" were brought together last year to preserve those dimensional walls established eons ago. Ghost Rider, John Blaze, Morbius, Blade, Hannibal King, Frank Drake, Victoria Montesi, Professor Louise Hastings and Samson Buchanan became the new "Midnight Sons." The new "Sons," though, prove to be the undoing of centuries of work by the Blood. Those who originally gathered to be mankind's saviors may prove to be mankind's doom.

While developing the "Siege of Darkness" storyline, Bobbie created a detailed outline of the events that will take place in the Midnight Sons titles and circulated it among all of Marvel's editorial offices. In doing so, she gave all of the writers and artists on Marvel's various titles the opportunity to incorporate the catastrophic supernatural events into their own titles in October. At the same time, she established "Siege of Darkness" manifestations so that, should a title not have an opportunity to participate, it would not seem awkward within the context of the Marvel Universe. The November crossover crescendo will take place exclusively in the Midnight Sons titles.

And it was her desire to retain the emotional impact of the crisis with the characters. "I didn't want to make it one of those things where everyone has amnesia and forgets what happened when it is over. Everyone who crosses paths with a demon," she elaborated, "will experience the nightmare that is Earth. They will be tortured by a sickly, demonic, burning place overrun by Zarathos and his forces. They will have to live with their experiences."

Bobbie also feels that even more interesting stories will arise from the characters' reactions and that it will bring the "Midnight Sons" family of books closer together, because the players in these books will share a terrifying secret. They allowed this debacle to happen.

No one is safe from Blade's intentions as he sweeps across all the "Midnight Sons" books.

THE DARK CORNER OF THE UNIVERSE

Dr. Strange fans are in for a real treat as he becomes what Bobbie calls "the books' mentor." It is no surprise that Dr. Strange should become a part of the "Midnight Sons" family of titles, since the character was created for the Marvel Universe three decades ago to be its champion against supernatural forces. A supernatural catastrophe of this magnitude is the perfect situation to introduce the good doctor to the family. According to Bobbie, though, he may outstay his welcome. "We're going to really beat him about the head and shoulders by the end of this crossover," she said. "When it's all over, the Marvel Universe will have a new Sorcerer Supreme!"

"We are the darker corner of the Marvel Universe," Bobbie continued, "where the grim and gritty stuff takes place, events that deal with a supernatural element, which is why Dr. Strange is so important. He's the Sorcerer Supreme, the be-all and end-all of everything that happens supernaturally within the Marvel Universe."

Throughout the run of the "Siege of Darkness" storyline, longtime secrets of the Marvel Universe will at last be revealed while other mysteries will manifest themselves. The readers will finally discover why the Midnight Sons exist, and who were the original Midnight Sons. They will be witness to the rise of the nine generals which will become part of the "Midnight Sons" stable of villains. Readers will get a rollicking, battle-filled tour of all the supernatural loci of the Marvel Universe, and bear witness to the emotional impact of hell on some of their favorite characters.

"This isn't just a horror world where horror stuff happens all the time," Bobbie said of the "Midnight Sons" family of titles. "It's still in a setting that people can relate to and compare with their own. Even Ghost Rider and Blaze have their light moments," she continued. "Blaze calls Ghost Rider 'Ol' Flamehead' and is always making fun of the way Ghost Rider talks."

With "Midnight Massacre" currently on the stands, and "Road To Vengeance: The Missing Link," and "Siege of Darkness" on the way, according to Bobbie Chase, readers have the perfect opportunity to dive into the dark shadows of the Marvel Universe, on the road to terror.

Thanks to the miracle of modern telecommunications, Howard Mackie was able to be on hand for the one-day Midnight Sons "Siege of Darkness" summit–a gathering of the writers and the editorial staff.

They will be tortured by a sickly, demonic, burning place overrun by Zarathos and his forces.

Road to Vengeance: The Missing Link
Ghost Rider #41
Spirits of Vengeance #14
Ghost Rider #42
Spirits of Vengeance #15
Ghost Rider #43
Spirits of Vengeance #16

Siege of Darkness (core books):
Nightstalkers #14
Ghost Rider #44
Darkhold #15
Morbius #16
Dr. Strange #60
Spirits of Vengeance #17
Nightstalkers #15
Ghost Rider #45
Darkhold #16
Morbius #17
Dr. Strange #61
Spirits of Vengeance #18
Midnight Sons Unlimited #4
[NOTE: At press time, it had not yet been firmly established which other Marvel Universe titles would participate in "Siege of Darkness." Refer to MARVEL AGE, MARVEL SPOTLIGHT, and Midnight Sons promotional materials for further announcements.]

– Steve Vrattos

DAREDEVIL

THE MAN WITHOUT FEAR

A tomcat shrieked.

"Please ignore the howling in the background." Frank Miller paused to apologize for the constant interruption. "It's my old cat. He's deaf, and in the past few years, he's been screaming like crazy."

He returned to the subject of the telephone interview — another old friend who is missing a sense — Matt Murdock, also known as Daredevil. "Back when I was drawing DAREDEVIL, I always saw him as a good vehicle for super hero crime comics that bring in more of the feeling of a crime novel or movie."

So simple, so straightforward. Like Bruce Wayne, Matt Murdock pledged to avenge his father's death by dedicating his life to fighting crime as a costumed super hero. Unlike Bruce Wayne, Matt was born on the wrong side of the tracks in New York's Hell's Kitchen, and after age fifteen or so he couldn't rely on all his senses because he had been blinded.

Five years before Frank Miller shook the foundation of the *Batman* legend with *The Dark Knight*, he delved deep into the psyche of the Man Without Fear and redefined the moral ground upon which that urban vigilante must tread. But Miller wasn't satisfied when he left the series. Why had Matt become Daredevil? What moral torment had he weathered through the loss of his father and of his sight? When was his first encounter with Kingpin? How had he met Elektra?

While Miller had touched upon Matt's youth in some issues, this summer, he'll answer these questions more fully than ever in THE MAN WITHOUT FEAR, a giant 144-page, five-part limited series penciled by John Romita, Jr., and inked by Al Williamson, slated for an August debut.

"It's an epic," Romita unabashedly described Miller's concept. "It's War and Peace. It's *Gone With The Wind*. It spans years and it reaches levels that most comic books don't."

"It's about all things Matt Murdock goes through and the decisions he makes, including entire episodes that have never been in DAREDEVIL comics before," Miller offered. "It'll be a book that you can hand to somebody, and they'll know who he is, *why* he does what he does and *what* he can do. What I was after was putting Matt through the paces that a classic hero goes through. There are rites of passage in the origin and growth of a hero, whether he's a samurai or a super hero or a gunfighter. It's very faithful to the continuity all the way back to #1, but there's just a much bigger story to be told."

The project's own origin story took more than seven years. Back in 1987, Romita's wife, Patty, convinced him to call Miller and invite him to collaborate on a project. While Romita's famous father had penciled DAREDEVIL back in 1966 when The Man Without Fear was still being penned by Stan Lee, Romita, Jr. suggested a Wolverine tale.

Miller politely declined the character but not the offer. "He said everybody's doing Wolverine, but I do have this idea, let me send it to you," Romita said.

What Miller put in the mail was a plot synopsis he had developed for a Daredevil TV movie that had fizzled even before pre-production. Romita was so excited that he contacted Marvel Editor-Ralph Macchio, who

> **"At first, the heightened senses are a complete and absolute nightmare..."**

immediately gave the collaboration an enthusiastic thumbs up. It was to be a 64-page retelling of Daredevil's origin story in a graphic novel format. Then Miller had proposed some 90 extra pages — more than enough for a complete additional book.

"Frank had mentioned a couple of times that he wanted to add some stuff to it," Romita remembered. "He felt there were so many things that had gone by the wayside with DAREDEVIL when he worked on it, he didn't want to leave anything out. 'Let's make this the DAREDEVIL bible,' he said."

Thrilled about the new material, which included an extensive Elektra segment, Romita tried to contact Miller. But Miller, then working on the *Robocop 2* movie script, seemingly, had disappeared off the face of the earth. So Romita called Macchio to find out if a 144-page book would be OK.

"I told Frank and John that I trusted their instincts," Macchio said, obviously certain now he made the right decision. "What they gave me [initially] was far too long to publish as one thing. But it included *everything* that these guys wanted to say about the character's origin. There was a lag time in which it languished in my drawer for about a year while Frank wrote *Robocop 2*. Then Frank went back to it and did a brilliant script, and John's art is brilliant."

Indeed, Miller was excited to work with Romita, particularly because they share a love of crime noir fiction and film. As should come as no surprise to Miller's *Sin City* fans, he wanted this origin tale to be grounded in its own unique texture, not necessarily the one the average super hero fan would expect. Miller shares Walter Mosley, his favorite noir writer with President Bill Clinton. Raised on his father's love for '30s and '40s film crime thrillers, Romita preferred Mickey Spillane, what he describes as not necessarily "noir" per se, but certainly "that rainy back alley, collar up feeling."

"This is going to be unusual for some super hero readers in that sense, but I thought that would be a very good way to play this out because it can be as exciting and dramatic as dozens of guys in tights," Miller explained. "In comics, it's so easy to lose focus, for it just to become the 'villain of the month' and for the hero just to be someone who can punch people out. There has to be a compelling emotional core and a sense of the world they inhabit."

In the limited series, Miller uses these elements to create a Kingpin in an earlier stage of criminal empire-building than readers have ever seen before. While reluctant to provide too many details, he confirmed that the Kingpin, while he doesn't fight Daredevil face-to-face in this series, plays the major villain in its second half.

"What the Kingpin really is to New York City," he guaranteed, "that's scary stuff."

The pungent urban scent of crime, though, surrounds Matt Murdock from page one when Miller introduces him as a mischievous boy growing up in the slum of Hell's Kitchen, wearing a mask in play and "doing things he wasn't supposed to do." Miller also promised "surprising revelations" about Matt's ex-prizefighter father, whom he described as "a very tortured man" and the source "of much of Matt's quest for redemption."

"We get to see Matt in combat at virtually every stage of his early life," he continued. "We get to see him at the mercy of bullies because his Dad won't let him fight. As a teenager, we get to see just how formidable he is up against the gangsters who killed his father. That's the first time he really turns into the super hero of the story. It's always in him, but the horrible revenge he takes out forever changes him. I don't want to ruin pieces of the story, but he makes a very bad mistake early on, and for most of the rest of the story, he's trying to come to grips with that."

In dealing with the circumstances of Matt's blindness, Miller verified that up until recently, bins of toxic waste were regularly trucked through Manhattan, adding a certain degree of plausibility to Stan Lee's original premise. More important, though, to Miller, were the psychological ramifications of the accident.

"At first, the heightened senses are a complete and absolute nightmare, and one of his earlier tests of character is to be able to adjust to them. At first, even though he can smell, and hear, and all of that, better than anybody who ever lived, he's in constant pain, and it doesn't make him any better at doing anything. That's when Stick comes in. Stick is a crusty old goat. He drives the kid very hard."

He added that Matt's training with Stick will be a key part of the story.

"There's more told about Stick in this book than ever has been before. There's more description about where he comes from — that he was born blind and on the street and taught himself to function as a warrior."

The next stage in Matt's life story is college, friendship with Foggy Nelson, and law school. But of course, nothing prepared Matt for his first encounter with love. "He's out one night gallivanting around because he can't sleep, and he smells this woman, feels her presence," according to Romita, who added that the Elektra scenes were

among his favorite to draw. "I did this series of panels where he smells, feels, hears and then he suddenly sees her. He watches her running away from him, then all of a sudden she jumps off this building. He follows her, gets to the alleyway,

"That's always been very sketchy. We see in this that she is kind of nuts, but she and Matt are almost two creatures that are different from the rest of us. The attraction between the two is instantaneous and ferocious."

> "'Let's make this the DAREDEVIL bible,' he said."

lands in the garbage, and realizes she's gone. And it suddenly occurs to him that there's somebody else in this world like him."

Miller's next plot twist confirmed for Romita that the woman was, in his words, already "wacko." She pulls up to Matt in a blizzard with the top down on her convertible, offers him a ride, and they end up swimming in an icy lake. "This is the first time we see beyond a very few panels of what Elektra was like when Matt met her," Miller added.

Childhood, Stick, Elektra, The Kingpin: all of this could suggest that Miller had covered every aspect of Matt Murdock's character that he'd like to explore, but, according to Miller, he would like to return to the character again.

"The weird thing about these characters is that there's always one more, and it's usually scribbled on a notepad somewhere. And there is one, but it's just a matter of when it germinates and the time is right. I've returned to this character so many times it makes my head spin. Matt's like an old friend. There always seems to be another corner he can take."

And Elektra stories?

"The answer's the same. Obviously, they would have to happen in the past, but she's nearer and dearer to my heart because I created her. But the story would have to be just dead on perfect."

A cat screams somewhere beyond Miller's voice as if it senses the synchronicity.

– *Anya Martin*

Marvel Movie Update

Thwipp! Two red-gloved fingers flick palmward, and a high-tensile web line shoots fluidly across the frames. A familiar image, perhaps, except that the frame in question isn't on a comic book page — it's up on a 30-foot-tall movie screen.

"Based on characters appearing in Marvel Comics" — it's a phrase film and television audiences stand to encounter more and more frequently in the next few years, as Marvel forges into the multimedia '90s with a host of planned screen projects, *Spider-Man* among them. And while premature hype sometimes gives the erroneous impression that these projects are "done deals," Marvel honchos are quick to assure that the patiently optimistic fan will be rewarded.

Avi Arad is the President and Chief Executive Officer of the newly-formed *Marvel Films*, a division of Marvel Entertainment launched in April to oversee the development of all animated and live action television and motion picture projects. Arad, Marvel Publisher Stan Lee, and Executive Vice President Joe Calamari will maintain the quality control of all new Marvel-related film ventures.

Calamari points to anticipated *Black Panther* and *Doctor Strange* pictures as two projects which have joined *Spider-Man* on a relatively smooth development track. Following this summer's release of Concorde Pictures' *Fantastic Four* (see the related story in next month's MARVEL AGE), one of this trio will likely be the next to make it into theatres.

Wesley Snipes

Lauren Shuler-Donner of *Donner/Shuler-Donner Productions:* "What's wonderful about Wolverine in particular as one of the X-Men is he has a very dramatic and romantic back story."

According to Calamari, scripting is roughly halfway completed for the live-action Spider-Man, which is being put together by *Terminator* and *Aliens* writer-director James Cameron. Cameron's Lightstorm Entertainment production company has tentatively placed the picture second on its schedule after *True Lies*, a new Arnold Schwarzenegger action-comedy slated for summer '94 release. At this early stage, all parties are remaining tight-lipped about which villain the web-slinger will square off against, or what personal trials the perennially angst-ridden hero will face in the film.

Another writer-director firmly committed to getting into the Marvel business is *A Nightmare on Elm Street's* Wes Craven, who is currently polishing a pre-script synopsis for *Doctor Strange*.

"I've been intrigued by the idea of putting Doctor Strange into film form for a long time," Craven revealed. In fact, he added, when he relocated to Los Angeles early in his career, the first Hollywood set he visited was for a 1978 *Doctor Strange TV pilot.*

It has yet to be determined what slot Craven's super hero project will occupy on his production slate, which also includes a new Freddy Krueger sequel and a West Point ghost story called Shades of Gray. But a virtual definite, the director said, is that the movie will be an exploration of the Sorcerer Supreme's traditional roots. "We're taking it from his beginnings on through a battle with Dormammu and Mordo, and it'll be done with a lot of modern verve and cynicism and dark humor," Craven explained, characterizing the celluloid Strange as "a psychic mensch."

Meanwhile, on the other side of the camera, a screenplay for *The Black Panther* has been hammered out to the point that Wesley Snipes *(White Men Can't Jump)* could soon sign a deal to play Prince T'Challa. Of all the projects on Marvel's plate, Calamari noted, *The Black Panther* is the one already into serious casting discussions.

A second tier of less concrete super hero movie proposals rounds out Marvel's big-screen development list; if *Spider-Man, The Black Panther,* and *Doctor Strange are in there pitching, then these are the concepts warming up in the bullpen. The group includes live action takes on the Hulk, Ghost Rider, Elektra, Luke Cage, Blade (of NIGHT-*

Director Wes Craven: "I've been intrigued by the idea of putting Doctor Strange into film form for a long time."

STALKERS), and, yes, the X-Men.

"These are projects that are a little more remote right now," Calamari said. "There may be a story and there may be a writer, but the total vision of how it's going to be done isn't all there yet."

In Hollywood jargon, few creative people are "attached" to these pictures at present, but several eye-catching names have expressed interest. JFK director and conspiracy theorist Oliver Stone is looking at producing *Elektra: Assassin*, while rapper L.L. Cool J has been keeping tabs on *Blade* as a possibly star vehicle. And Cage's rebirth has brought the character to the attention of director Reginald Hudlin and his brother, producer Warrington Hudlin, who earlier catapulted Kid 'N' Play from the rap rack to Marvel Comics stardom to *House Party*.

Although Marvel faithful will have to keep their "x"-pectations in check for the foreseeable future, the X-Men titles have won a pair of fans in Richard Donner, director of the *Lethal Weapon* series, and his wife and sodes for this fall, with more sure to follow, Calamari said. Next season, in addition to a continuation of current story lines, viewers should look for as many as 20 new characters to join the small-screen mutant fold.

Fox and Marvel have also signed an agreement that will bring Spider-Man back to animated television, albeit in a style closer to *X-Men* than to the endearingly dated "is he strong, listen bud — he's got radioactive blood" version. A significant budget has been committed to this project, and plans are to develop a cutting edge animation project.

"We've had enormous success with *X-Men*, and we're confident that Spider-Man will have the same wide appeal," said Fox Children's Network President Margaret Loesch. She noted that 65 episodes have been ordered for broadcast beginning in the fall of 1994, first on Saturday mornings and then eventually on weekdays.

producing partner, Lauren Shuler-Donner. If set up at Donner/Shuler-Donner Productions, the project would mark a return to familiar terrain for the director, who previously tackled the big-screen super hero genre with the original *Superman* movie.

Shuler-Donner enthusiastically envisioned a picture focusing on Wolverine. "What's wonderful about Wolverine in particular as one of the X-Men is he has a very dramatic and romantic back story," she said. "He's a great character.

"I'd compare it to when Dick did *Superman*," she continued. "What was so interesting about that was giving it the full back story, starting off with Superman as a kid and working in the Glenn Ford part, and then taking him on to the character we all know."

A more immediate part of the X-Men's screen future lies with their animated Saturday morning TV incarnations. The series' hugely popular initial run has already prompted Fox to order 13 new half-hour epi-

Prime-time looks to be another part of Marvel's domain, as Oliver Stone's Ixtlan Productions is vying to bring a live-action She-Hulk series to NBC. But, while Calamari called negotiations for that project "reasonably close" to being finalized, he said plans for a Daredevil show and a Black Widow cable series have been put on hold.

In a number of cases where delays have arisen, Calamari said, part of the reason is Marvel's insistence on doing this new wave of projects *right*. On today's entertainment scene, optioning a Marvel character for movie or television treatment carries a requirement to be true to that character, from his powers to his costume.

"Most of the projects are now closely tracking the concepts laid out in the comic books," he said. "In the last two years, production agreements we've made have put a tremendous obligation on producers to deliver material that conforms strictly, not loosely, with our comics.

"Based on characters appearing in Marvel Comics," indeed.

— Tom Russo

James Cameron

3-D Mu

The making of the X-Men anniversary holograms

Less than a year ago, Marvel commemorated the 30th anniversary of Spider-Man with holograms on each of the four Spider-Man titles, in an event that was described as "hard to top." The upcoming X-Men anniversary celebration, featuring state-of-the-art holograms on all of the X-Men titles, just might top the web-slinger's celebration. While both events feature holograms made from three-dimensional models, the X-Men holograms will be produced by Polaroid Corporation with an exclusive technology that yields the best and brightest three-dimensional images currently available.

The anniversary storyline focuses on Magneto's return to Earth, and each hologram will feature a key player in the struggle. Each anniversary issue will feature a different hologram and a wrap-around cover.

The first hologram (featuring Havok by Joe Quesada) appeared on X-FACTOR #92. Holograms will appear on X-FORCE #25 (Cable by Greg Capullo), available in June; UNCANNY X-MEN #304 (Magneto by Greg Capullo), on sale in July; X-MEN #25 (Gambit by Andy Kubert), set for August; WOLVERINE #75 (Wolverine by Adam Kubert) out in September; and on EXCALIBUR #71 (Nightcrawler by Joe Madureira), slated for September. Each of these books will be 48-page issues priced at $3.50, except for UNCANNY X-MEN #304 and WOLVERINE #75, which will be special, oversized issues priced at $3.95 each.

As with the Spider-Man holograms, the X-Men holograms start out as specially commissioned flat artwork that is given to a sculptor/painter who will translate each piece as a three-dimensional statue. The hologram won't be full-color, so the sculptor uses various shades of grey for the greatest possible detail when painting the statue.

Photographs by Christopher Ebel

The Havok statue for X-FACTOR #92, based on artwork by Joe Quesada, was the first to be sculpted.

These views of the Gambit sculpture, based on Andy Kubert artwork, show how the sculptor has to *imply* depth despite how narrow the pieces have to be.

Since these holographic images are made by reflecting a laser beam off of an object and onto a glass photographic plate, and no lenses are involved in focusing the laser, the image cannot be reduced or enlarged. The holographic model must be made the exact same height and width as the finished hologram appearing on the books — 2¼" × 3½". Since keeping a three-dimensional model in sharp focus without lenses is very difficult, the model cannot exceed one-half inch in *depth*. Because of this restriction, most of the appearance of depth in a model must be convincingly *implied*, and the model-maker must perform his work without having any way of previewing how it will look in the final holographic image.

These requirements call for a very talented and experienced sculptor, and since the painting of the model is also very tricky work, a very skilled painter, as well. Enter Dario Grangroth, the artist who will be doing all of the models for the X-Men Anniversary holograms (see sidebar).

After a model is finished, it is sent to Marvel, where Dario's vision of how the art should look in three dimensions must meet the approval of the editors. For example, the Cable model appearing on X-FORCE #25 first came to Marvel with the character grinning from ear to ear; he looked like a game show host getting ready to introduce his next contestant. It had to go back to Dario to be given the serious, hard-edge look that is associated with Cable.

Once final editorial approval is given, the model and all of the additional two-dimensional artwork that will be used for backgrounds and special effects are shipped off to the Polaroid lab in Cambridge, MA, for the "origination" of the hologram. The flat art layers and the model are shot individually onto a special silver halide photographic glass plate to form a single hologram viewable only under laser lighting, called the H-1. These glass plates are commercially available, super-high resolution photographic plates usually used for astrophotography and/or micro-lithography, and the plates are developed with fairly standard black-and-white film developing chemistry.

Shooting an H-1 is a very time-consuming task that requires a great deal of skill, experience, and patience in order to create a workable lighting and exposure set-up, and any number of things can go wrong. All of the various mirrors, beam-splitters, prisms, and other optical devices that you see bolted down on the the holography table must be very precisely aligned and

arranged for every hologram. The model is lit from four directions at once by a single laser beam that is being split five times. The set-up can take days to perfect. There can be absolutely no vibration whatsoever during the exposure of a holographic plate. The table on which the holography set-up rests weighs 2 *tons* and is suspended on multiple air cushions to insulate it from the normal vibration found in a city, but since the Polaroid holography studio is located within 250 yards of a Boston subway tunnel, when a train is runs close to the building, any holography exposure must be shut down. If everything goes well with the overall set-up, the only other snag that can occur is laser trouble.

The main engine of any holography studio is a high-power laser — a very high-tech piece of equipment that requires elaborate control and monitoring gear, consumes an enormous amount of power, and requires a large cooling system to keep it at operating temperature. Invented in the mid-Sixties, laser technology is quite young, and while the small lasers that are found in CD players and optical fiber networks have achieved a high degree of reliability, high-power lasers used for very exacting work such as holography do not have the same reliability. The holographer's laser must produce a beam of light of an *exact* frequency at an exact intensity that is perfectly collimated (all light rays being emitted by the laser must be exactly parallel to each other). Because of this collimation, a laser beam can theoretically travel for an almost infinite distance without increasing in diameter or losing intensity. If the laser frequency drifts during exposure, or if there is any variation in intensity or collimation, the hologram is ruined.

The Cable statue (X-FORCE #25) under the vivid red laser beam at the Polaroid holographic studios.

The Polaroid holographic studio in Cambridge, MA—this table weighs two tons and is suspended on air cushions to protect against the slightest vibrations.

Once shot, the H-1 plate is developed. An H-1 glass plate, when seen in normal light, appears to have nothing more than a thin grey film on it. If, however, a laser beam is projected through this glass plate, the glowing image of the original model appears suspended in space several inches in front of the plate, and can be viewed from any angle. The laser-projected H-1 hologram, while not very practical for mass distribution, is holography at its most breathtaking. The image looks solid-until you try to touch it and your fingers pass right through it. Each level of background art appears to be a glowing piece of flat art suspended in mid-air. (If you ever get an opportunity to see an exhibit of H-1 holography, it is definitely worth your time.)

A Polaroid technician checks the frequency of the laser beam to make certain it remains consistent.

The Magneto statue (from Greg Capullo artwork) for UNCANNY X-MEN #304.

Photograph by Stephen F. Hanson

When the H-1 holograms are made from all of the art and the model, these images are projected onto a single photographic plate in a series of exposures that form an H-2 hologram. This is often likened to making a photographic print from a negative, or several negatives in this case. It is the H-2 hologram that forms a multi-level holographic image that is viewable in normal light.

Once the H-2 image is generated and approved by the Marvel editors, plates are made for the production of the H-2 images that will be applied to the comic books. It is in the production of the finished holograms that the Polaroid process is unique. Rather than emboss the hologram pattern (which is really an immensely complex structure of pits and ridges) into an aluminum foil film, the hologram image is transferred to a photographic film. This allows for the sharpest and most vivid image available.

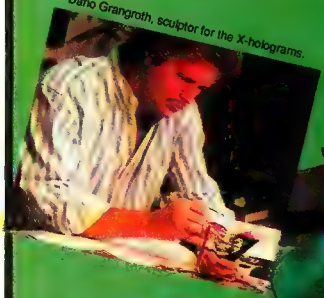
While the holograms are being produced, other work is being done to create the rest of the book. The actual covers are printed at Seiple Litho of Canton, Ohio, on a high-speed mini-web press. This press prints onto a 14-inch roll (or web) of paper, and cuts the web into sheets — two covers to a sheet. Printing covers at a rate of 19,000 sheets per hour, this press is producing more than 10 covers per second. Once the covers are printed, they are shipped to one of Marvel's printers, where the books are manufactured. The text of the book is printed on a much larger full-bed web press standing two-stories high. These presses print on rolls of paper that are up to five feet wide and can weigh 1,400 pounds each. Running flat out, these presses will produce 60,000 folded text sections per hour, just over 16 per second. Then the covers and texts are bound together into books, which are then packed and shipped to stores.

Unlike any other special cover that Marvel has done, the holograms themselves will not be applied until the books are bound. Polaroid holograms must be hand applied because of the thickness of the image, and this adds weeks to the already tight schedule for these books.

These special covers are only one part of the 30th anniversary celebration of the X-Men, as there are many other events scheduled for this summer. However, the holograms will undoubtedly be among the most *memorable* aspects of the X-Men summer of 1993, and who knows how Marvel will top this one!

– Christopher Ebel

Model making & the Modelmaker

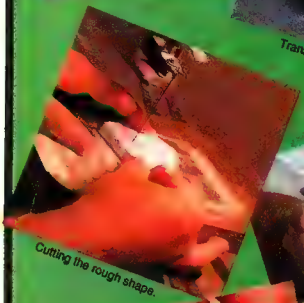


Dario Grangroth, sculptor for the X-holograms.

Mixing the Hydrocal plaster.

Pouring the flat plaster slab.

Transferring the outline.



Cutting the rough shape.

Shaping the model.

Painting the carved statue.

Currently based in Salt Lake City, UT, Dario Grangroth was born and raised in Minneapolis, MN. He started doing sculpture in high school, and knew then that it was his calling. He then attended Minneapolis College of Art & Design and graduated in 1970 with a fine arts degree in sculpture, then moved to Salt Lake City in 1979. Dario usually goes by his first name only, and has been working with Polaroid regularly for several years. He has been a commercial sculptor for almost 25 years and has been creating models for holography for the last five. His previous clients include Tonka, General Mills, Disney, and Hanna-Barbera, for which he has created prototypes of action figures and other toys.

Dario is finding his work for Marvel to be challenging and enjoyable because of the exciting nature of the artwork and the fact that there "are no straight lines" to these models, he noted. What Dario likes most about his work is the flexibility he has in setting his own hours, the professionalism that he runs into in his field, and the opportunity that he has to use his talents every day. His least favorite aspects are the intense pressure to get jobs done on tight deadlines, and the fact that not all of the jobs that he takes are as visually stimulating as the X-Men hologram models.

It takes Dario three to five full days to create something like the Havok model that appeared on the cover of X-FACTOR #92. The first thing he does is to mix up a batch of Hydrocal (a hard plaster) and pour it into a mold to form a flat slab. After this has thoroughly set, he transfers the outlines from the flat art (at final size) to the face of the slab and uses a jigsaw to cut the rough shape of the model out of the slab. Then the time-consuming process of carving the details into the model can begin. He frequently refers back to the original art as the model slowly emerges. Once all of the shaping is done, several coats of sealer are applied until the plaster is smooth. Once the surface of the plaster has been finished, the details are painted on in muted shades of grey using *very* fine brushes, as no color can be used or is visible in the final hologram. The finished model is then attached to its background and is ready to be sent to Marvel for editorial approval.

—Christopher Ebel

Photographs by Charmaine Grangroth

HEMBECK
Hi, Folks! You all know ME, right? MATT MURDOCK, brilliant blind attorney at law, gifted with—or is it CURSED BY?—an extraordinary set of HYPER-SENSES.
Or maybe you're MORE familiar with my OTHER identity,
DAREDEVIL, THE MAN WITHOUT FEAR!!
"BOOKWORM" was the fairly unoriginal RUNNER UP. Can you imagine if I adopted THAT as my CODE NAME? Forget the red suit and horns—instead, I'd probably be running around doing what tough judges have been doing to criminals for centuries—THROWING THE BOOK AT THEM!!
Hey, it might LOOK silly, but you can't quibble with the SYMBOL-ISM!!..
"DAREDEVIL"—you ever wonder WHERE I came up with such a STRIKING name? Simple—as a kid, I was lucky enough to know a group of very CREATIVE CREEPS!
y'see, my widower dad was a boxer, and there was NO WAY he was gonna let his son end up like him, so he made SURE I kept my nose in my books at ALL TIMES, whether I LIKED IT or NOT.
Then there was one LOVELY individual who, whenever he saw me, TESTED the LIMITS of my RESTRAINT by addressing me as "☆?#@ FACE"!! Yeah, I know—STICKS and STONES and all that, but do you REALLY think I'd be doing the city much good patrolling it as "☆?#@ FACE, the MAN without SHAME"?? I don't think so...
Even in college AFTER my accident, I ran into my share of INSENSITIVE CLODS! Like the one who made a JOKE of my BLINDNESS by calling me "The BAT"!
And believe me, I DIDN'T ALWAYS like it, ESPECIALLY when they TAUNTED me with SARCASTIC names like "DAREDEVIL". Still, years later, when I gained my powers and abilities being BLINDED by a RADIOACTIVE ISOTOPE, well, it just seemed somehow APPROPRIATE.
y'know, years later, when I decided to go into CRIME FIGHTING as a SIDE CAREER, I sat down and seriously thought to myself, "Maybe I should call myself BATMA—"
—And THEN I REMEMBERED!!
But Daredevil wasn't the ONLY name they called me, just the MOST POPULAR.
All in all, I guess DAREDEVIL was the BEST CHOICE after all!

Mark's REMARKS

It's not that I have a continuity problem. . .oh, no, I can quit any time I want to. I'm not a continuity freak, really. I just. . .well, I like checking facts sometimes and making sure they jibe with other facts. And if they don't, I like to figure out what it would take to make them jibe better.

That's what I told myself for many years, that I wasn't getting intoxicated by the details, the trivia, the niggling incongruities rattling loosely within the framework of the most complex fictional construct of all time, the Marvel Universe. Then, I admit, I found myself doing it a lot. Sure, I could quit when I wanted to . . .but I never wanted to. Cracking the texts, scanning the lines, looking for maddening bits of discontinuity. It took nearly getting hit by a falling bookshelf before I had to admit it to myself. I did have a problem. I reveled in obscure trivia, granting greater importance to the details than I did to the entertainment experience. So, after attending Comic-aholics Anonymous for a few years, I finally got over my obsession, and I'm better now. I can even see a continuity gaffe without getting itchy palms thinking about how to correct it.

All facetiousness aside, the Marvel Universe is a paradise for the lovers of trivia. With thirtysome years of stories piling up about the same fictional place, there's a whole lot of material there to immerse one's self in, if one is of such a mind.

Seems to me like we have three kinds of readers. First, there's the *casual:* a guy or girl who reads a couple to a dozen of our books for pure escapism, and if s/he notices anything askew between the character or story facts of one issue and another, shrugs it off. Then we have the *borderline:* a guy or girl who reads and rereads a dozen plus of our books, greatly identifying with a number of the characters, and if s/he notices anything askew it'll bother him/her, get him/her thinking about which story was more "accurate," and maybe even prompt him/her on rare occasions to write in to point out the discrepancy.

Finally, we have the *fanatic:* a guy or gal who goes over a couple of dozen books with a fine-tooth comb, actually searching for those irritating gaffes and gaps and, upon finding one, feels duty-bound to inform the perpetrators of their offense and to offer a free explanation of how to rectify the error.

I used to be a glowing example of the latter type of reader, in my pre-pro days, even publishing my own fan magazine which delighted in the exploration and explanation of the minutia of elaborate comic book fictional realities. Since I used this fanzine as a portfolio for getting a job in the industry, let's just say that my reputation as a nut preceded me. In fact, once I was branded as a writer more concerned with reconciling ancient discrepancies than with telling whopping good yarns, I had to retrench and retool my professional reputation to beat the rap (plunging into a New continuity-free Universe helped).

All the while my attitude has been, "Hey, I don't like explaining old mistakes for their own sake — I like using old untied loose ends as springboards and story grist for telling whopping good yarns." I think finally after fifteen years in the business, I've convinced my peers.

Continuity is a treacly, sometimes treacherous thing. Without it, no story would have a bearing on any other — heck, no single story would have to even be self-consistent! But with too much accumulation of story stuff and character stuff and too many references to same, it can be daunting and disorienting for the uninitiated reader, to say the least. As many of you may know, my interest, knowledge, and background in the details of the Marvel Universe has gotten me the exalted position in the company of Minister of Continuity in Marvel Comics (or MC Squared). I'm the guy who patrols the corridors of the Marvel Universe,

keeping track of things, preventing my fellow creatives from damaging our common universal backstory by heinous acts of commission or omission.

But discrepancies do crop up, often by mistake, and sometimes by design. There are any number of writers who have felt the need or the urge at some point or another to mess with the backstory or engage in revisionist history. I'll 'fess up, I've even done it in my own writing, for what I felt were valid, compelling reasons. (I won't bog this down with examples, but anyone so inclined can send a self-addressed stamped envelope in care of this fine magazine and ask me to send you Gruenwald's top ten list of dubious contributions to the Marvel mythos.)

Are there really any good reasons to muck with the status quo, or should the past be left alone, like the

proverbial sleeping dog? Well, I think a writer may have a case to plead his/her editor for boggling with the backstory if: 1) there's something in the backstory that just plain doesn't make any sense; 2) there are conflicting accounts or details of how something happened and a retelling may set the record straight; 3) there's a missing chapter in the backstory, an element that's been glossed over in past accounts; 4) futzing with a few details will open whole avenues of new storytelling opportunities.

I *don't* think it's okay to muck about if a writer: 1) just wants to shake up readers for sensationalism's sake; 2) wants to undo a fellow writer's story for spite, or; 3) wants to wallow in inconsequential trivia.

Ah yes, but in light of the expanded retelling of Daredevil's origin in the limited series soon on sale, what do I think of the idea of playing with the backstory for the sake of updating it? To tell you the truth, I'm of two minds. I believe heroes' origin stories are often the weakest, most preposterous aspects of their mythos and are best gotten through with as best you can and then brought up as little as possible. In this frame of mind, updating an origin is as desirable as giving a public exhibition of one's underwear.

The other half of my brain tell me that characters are intimately defined by the forces surrounding their origins, and for truly great characters the origins should be considered clay to be molded by gifted storytellers rather than a brittle, rigid stone tablet. But what if a gifted storyteller takes those basic elements of backstory and molds them into something quite distinct from and inconsistent with the original version of events?

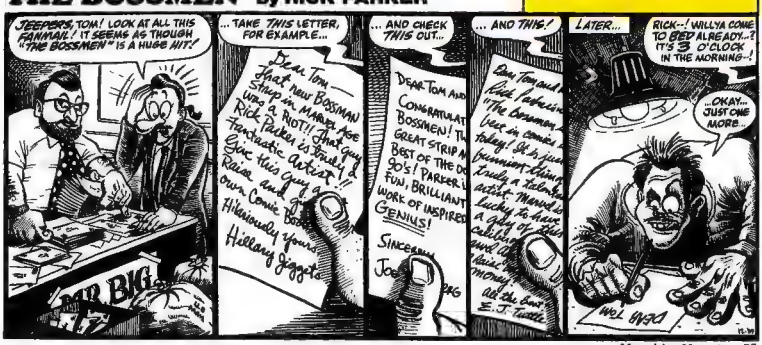
Not long after my professional career began, I realized what could really account for all those discrepancies, discontinuities, and inconsistencies among the various stories. Transcriber's error. In other words, all the comic stories in the Marvel Universe took place but one way, the way they "really" happened. Unfortunately, we the readers weren't there and have to rely on a writer's account of what really happened. Some writers are very accurate in their transcriptions of what occurred, others are sloppy or have their own subjective biases in their treatment of the material. It's up to the reader to decide how much veracity to allot any given writer's transcription of story events.

So if Daredevil's backstory happens to be totally reshaped in the latest retelling (I don't know — I've yet to read it), which is a more accurate transcription of what "really" occurred at Daredevil's inception, the original or the new?

Beats me — you decide which one works for you. That's how I know I'm no longer obsessed with continuity as I once was. I've become philosophical about the very nature of inconsistency, rather than seeing every inconsistency as a call to arms.

– Mark Gruenwald

THE BOSSMEN by RICK PARKER


JEEPERS, TOM! LOOK AT ALL THIS FAN MAIL! IT SEEMS AS THOUGH "THE BOSSMEN" IS A HUGE HIT!
...TAKE THIS LETTER, FOR EXAMPLE...
Dear Tom— Start new Bossman! Stop in Marvel Age & RIOT!! That guy Rick Parker is Fantastic Artist!! Give this guy a Raise and a own Comic book!! Hilariously yours Hillary Jiggett
... AND CHECK THIS OUT...
DEAR TOM AND CONGRATULAT BOSSMEN! TH GREAT STRIP M BEST OF THE DO 90's! PARKER I FUN, BRILLIANT WORK OF INSPIRED GENIUS! SINCERELY
... AND THIS!
Dear Tom and Rick, I admire "The Bossmen" more than any comic in comics today! It is just phenomenal-thing truly a talented artist. Married is lucky to have a catch of this and I have no money at the time. E. J. Tuttle
LATER...
RICK--! WILLYA COME TO BED ALREADY...? IT'S 3 O'CLOCK IN THE MORNING--!
...OKAY... JUST ONE MORE...

Hot Sheet

Quote of the Month: "It's great to see Frank Miller back with the character that put him on the map where, in my opinion, he did his greatest work." — Mike Gold, of the Connecticut *Dream Factory*, on the DAREDEVIL limited series.

A TRAGEDY, MR. MURDOCK. YOU HAVE OUR DEEPEST SYMPATHY. THINGS BUT YOU MUST UNDERSTAND THAT OUR CORPORATION CONSIDERS ITSELF IN NO WAY ACCOUNTABLE.
IT WAS ZEUS THAT HIT SILVER!

Late Summer and early Fall are filled with great books, so read on and you won't miss a thing...

NO BLIND MICE

When readers think of DAREDEVIL, they invariably list all of the great creators who have worked on the series: Lee, Everett, Wood, Nocenti, Chichester, Mazzucchelli, O'Neil...the list goes on. However, there are three names that often set fans into fits of joy: Miller, Romita Jr., and Williamson. Now, with the DAREDEVIL limited series, these three top talents combine to light the world — Matt Murdock's world — on fire. This story will be an exploration of who, what, and why Matt Murdock/Daredevil is, and when it's all over no one will ever be the same again.

"This project has three of the most talented creators working in comics today," observed Marvel Assistant Editor Matt Morra. "I'll read anything by Miller — he's a genius. To me, Frank Miller's Daredevil is the definition of what comics should be."

There are a host of others who also know that this series will be an event:

• Buddy Saunders of *Lone Star Comics* in Texas — "Frank Miller's DAREDEVIL limited series presents a compelling 'untold' origin of Daredevil. John Romita, Jr. and Al Williamson pencil and ink work set off this already impressive storyline in just the right way. This will be a superb series to read."

• Mark Minoff of Ontario, Canada's *Silver Snail* — "The DAREDEVIL limited series is a really good read with artwork that lends itself well to the dialogue. Miller creates here an interesting subplot concerning Matt Murdock's father, a man caught between the world of pro boxing and his day job as a knuckle cruncher for the mob. Jack Murdock hates what he must do, but he can't help thinking that morals won't feed and clothe his son."

• Richard Ashford, editor of Marvel's CONAN books — "This looks like great stuff revolving around Miller's traditional Daredevil themes. The artwork is beautiful. This series won't disappoint!"

MUTANTS OF FUTURES YET TO PASS

The future has been here for months. At least one year in particular: 2099. However, in all of our glimpses of the future, there is one thing that the crystal ball has not revealed — where have all the mutants gone? Now, in X-MEN 2099, we'll have a chance to find out, sort of. You see, you don't want to make the mistake of thinking you'll witness the fate of the present X-Men; why let all of the great cats out of the bag? No, X-MEN 2099 will bring to us a whole new set of mutants with a whole new set of problems, powers, and attitudes. And people are excited by the prospect of this series, especially with a creative team like writer Jerome (DOOM 2099) Moore, penciller Ron (SILVER SURFER) Lim, and Adam (SPIRITS OF VENGEANCE) Kubert bringing us these new adventures.

• Buddy Saunders — "X-MEN 2099 will be a big winner — period! Marvel has another SPIDER-MAN #1 on its hands! The creative team of Jerome Moore, Ron Lim, and Adam Kubert is star-studded. X-MEN 2099: it doesn't get any better than this!"

• Shelton Drum — "This is the one that everybody's been asking for! Mutants are tops with the fans, and 2099 titles are selling like hotcakes. It looks like there will be no Wolverine in this series, but with art by Ron Lim and Adam Kubert, who will mind?"

• Matt Morra — "I love the whole 2099 line. And, like the regular X-MEN books, there's not a bad title in the 2099 lot. I'm sure the X-Men entry into 2099 will be great, too!"

• Brian Schur of *Cosmic Comics* in Lincoln, Nebraska — "A new title that brings the mutant x-citement to the Marvel Universe of 2099! With all new mutant heroes and villains, what more can an X-fan ask for?"

TWO THAT WALK THE RAZOR'S EDGE

Right about now, all of comicdom is abuzz with the news about Clive Barker's super-hero universe, The Razorline. Well, more great stuff is on its way in two new Razorline books conceived by Clive and written and drawn by some of today's hot new talent. The first, HOKUM & HEX, by writer Frank Lovece and artist Anthony Williams, is a wild ride with a tragically unfunny comedian endowed with mystical powers. The second is SAINT SINNER by Elaine Lee and Max Douglas, a series which tells the startling tales of a man simultaneously possessed by ultimate good and devilish evil. Those fortunate enough to see previews of both books warn that they should not be missed.

• Mark Minoff — "HOKUM & HEX! What a howl this comic is! The bad guys are these ogre-like barbarians with weird rituals such as 'Head Popping.' Now there's a way to inspire your troops! [As for SAINT SINNER] this is an excellent story, and it's about time Marvel did a book to appeal to fans of *Sandman and The Crow*."

• Marie Javins, Epic Comics Editor — "I like the art on HOKUM & HEX. It's very stylized...sort of quirky."

• Shelton Drum — "[HOKUM & HEX] is my pick of the month. With all of the dark and gritty super hero and fantasy books on the market, there is a real need for an adventure that does not take itself too seriously. [And] SAINT SINNER looks like a perfect book to introduce new readers to Clive Barker's Razorline. Stories like this about the eternal conflict of good and evil within man have a universal appeal, and I'm looking forward to reading this one every month."

LETHAL AND DEADLY ARE NOT THE SAME THING

They say a hero can be defined by who his enemies are and, if that's true, then Spider-Man is a great hero. Unfortunately, if the host of villains lined up to take a crack at him in the new LETHAL FOES OF SPIDER-MAN limited series have anything to say about it, then you can write the definition of Spidey on his tombstone. In this follow-up to last year's smash hit DEADLY FOES OF SPIDER-MAN, writer Danny Fingeroth has set out to explore the nuts and bolts (and power blasts and weaponry and villainy) of a legion of Spidey nemeses as they all take a swing at the wall-crawler. He is joined by artists Scott (DAREDEVIL, DESIGNER GENES) McDaniel and Brad (X-MEN) Vancata, who lend their talents to this all-out Spider-Man hate fest!

People are lining up early to see what the LETHAL FOES have in store.

• Shawn Bantz of the Southern California retail chain, *Comics Unlimited* — "Danny Fingeroth brought us last year the life and times of the villains who made Spider-Man into what he is today. The series, even though it is only four issues long, looks to be as action packed as its predecessor. I wish they would make this into a monthly book because it could cover such a wide variety of villains and explore their thoughts and feelings. I want to see what makes these villains tick!"

• Shelton Drum of *Heroes Aren't Hard To Find*, with locations in both North and South Carolina — "You can't keep a good man down, nor Doc Ock (the instigator in LETHAL), either. With the success of DEADLY FOES OF SPIDER-MAN to draw upon, LETHAL FOES should be a sure hit. It looks like all of the classic (living) Spider-Man villains are showing up, along with a new one, too. We're looking forward to another Spider-Man book, because we can't get enough Spidey!"

• Mark Minoff — The pencils and layouts for LETHAL FOES OF SPIDER-MAN are great! Some of the pages really stand out and have a great flow to them."

THE WORLD AT WAR — ALWAYS

Finally this month, there is a tale of despair and redemption by writer Katshuhiro Otomo (creator of Akira) and artist Takumi Nagayasu entitled WARWORLD. This story of survival on post-apocalyptic Earth is a fine blend of action and self-reflection as only Otomo can deliver. Those who know a monumental piece of work when they see it are excited by the release of this Japanese classic translated and fully colored for an American (and Canadian) audience.

• Mike Gold — "AKIRA brought the world of Japanese comics to the American comic book reader, and it became a legend. In 1993, fans of AKIRA are going to approach WARWORLD with the same enthusiasm as I had in 1963 when Stan Lee and Jack Kirby followed up THE FANTASTIC FOUR with THE HULK. The preview of WARWORLD looks great; I wish I could read Japanese, but I guess I'll have to wait until the book comes out. Darn it."

• Shawn Bantz — "This title will bring the most excitement for many fans of alternative reading. Since Marvel's release of MEMORIES (last Summer), I have not seen Otomo write anything. This story is bold, gritty, and to the point. The art looks similar to AKIRA, which is very detailed."

• Richard Ashford — "WARWORLD looks like great fun; there's excitement cover to cover. And when Marvel releases it, we'll get to read it the right way around!"

Editor's note: Due to the complex international nature of this kind of series, no firm release date for WARWORLD was available at press time, though the target is late Fall-Winter. Watch MARVEL AGE for further details.

– Jerry A. Novick

Marvel Aged to Perfection

Photograph courtesy of Sgt. Stephen Shodeen

Send your letters to: MARVEL AGE MAGAZINE, c/o Marvel Comics Group, 387 Park Avenue South, New York, NY 10016.

Attention, correspondents: All letters to be considered for publication must include your complete name and address, though we will gladly withhold that info on request!

The title of this month's letter column comes to us from Rouen D.E. Robinson (a.k.a. WAM Agent #09801) of Davie, FL. Shucks, Rouen, we're not sure about "perfection," but we're flattered nonetheless. Thanks!

Of course, everyone else out there can get thanked in this space as well. So send those ideas on in! If we use one of yours, we'll thank you in this space, just like Rouen. And won't that look spiffy on your resume?

Dear Marvel Comics,

My name is Chantal Perssico and I'm sixteen years old. I really love *Ren and Stimpy*! When I found out there weren't gonna be any new episodes, I was really upset.

When I saw the first REN AND STIMPY SHOW comic book, I was so happy I grabbed two of them! I kept one for reading and the other for a collectors' edition. Then I got #s 2 and 3 and MARVEL AGE #121 with a story about Ren and Stimpy. I was excited! I thought they were gonna die out. Thank you for bringing them back!

I want to know if you have any catalogues for Ren and Stimpy merchandise and how I can get a subscription for the REN AND STIMPY SHOW comic book. Also, I want to know if Nickelodeon will reconsider and make new episodes.

One more thing: In MARVEL AGE #121, I was reading about how their voices cannot be simulated on the printed page and you kind of hope readers will hear their voices every time they read one. Well, I want to tell you that I can hear them perfectly when I read REN AND STIMPY!

Thanks! Remember: Happy happy, joy joy!

Chantal Perssico
170 Cedar St.
Seymour, CT 06483

And a happy Yak Shaving Day to you, Chantal! We're happy to report that, despite a number of production delays, there are indeed new animated adventures of Ren and Stimpy on the way. If you keep watching Nickelodeon, you should spot them before too long. As far as merchandise is concerned, Fabian Nicieza (editor of the REN AND STIMPY comic book) tells up that you can get ordering information by writing to:

Nickelodeon
Consumer Products Division
1515 Broadway
New York, NY 10036

Tell 'em Powdered Toast Man sent you! It probably won't speed up your order, but it'll sure confuse them.

Speaking of confusion, we know you're probably sitting on the edge of your seat, wondering where you'll find our LETTER OF THE MONTH. So without any further ado:

Dear Sir,

This letter is in regard to your third book of THE PUNISHER AND CAPTAIN AMERICA: BLOOD AND GLORY. On the last three pages, you have the Punisher and Captain America in Arlington Cemetery, at the Tomb of the Unknown Soldier. I'm not sure how much research you did on the cemetery and the Tomb of the Unknowns, but I applaud the accuracy you showed in your illustrations. Not only were the drawings accurate, but you also wrote about the 21 steps and 21 seconds that represent the 21-gun salute (the highest military honor with which one can be bestowed). This is something that a lot of the people who have visited the cemetery don't know about.

On behalf of the soldiers at the Tomb of the Unknowns, I would like to thank you and your staff for treating the cemetery and the Tomb with respect.

Sgt. Stephen Shodeen
Asst. Relief Cmdr, 3rd Relief
Tomb of the Unknown Soldier
3rd U.S. Infantry ("The Old Guard")
U.S. Army

Thanks for the kind words, Sage. You raise an interesting point that a lot of people may not have thought about before — namely, that an awful lot of research goes into the stories we produce. While it's true that our stories are generally based in fantasy, real-life details can lend a good deal of believability as well.

In this case, we asked BLOOD AND GLORY co-scripter Dan Chichester where he got the info on the Tomb. Dan credited an in-depth article from *Smithsonian Magazine* and a photo book called *Above Washington*, which helped with the visual detail.

Dear Marvel,

It seems that lately, every other issue coming out has a cover that is either die-cut, foil embossed, glow-

in-the-dark, contains a hologram, or is a wraparound fold-out. While these were new and innovative at first, lately they are becoming ordinary due to the overwhelming number of them. Because of this, the only purpose they are serving is to increase the price of the comic book without increasing the contents. Unfortunately, the effect that they are having (at least for me) is that I now buy fewer comics rather than spending more money.

Do everybody a favor and keep the special covers to a minimum, saving them for the truly spectacular occasions. Thank you.

Scott Miller
15 Nancy Circle
Edison, NJ 08817

We can sympathize, Scott, and we took your comments to Mark Gruenwald to find out what the official Marvel policy is with regard to special covers. Actually, we found that the policy is pretty much what you suggested. Since these covers tend to attract attention, they're used for special events, such as first issues, anniversaries (like the fiftieth issue of an ongoing series or the recent thirtieth anniversary SPIDER-MAN and AVENGERS issues), or special storylines. And when you publish as many series as Marvel does, there are going to be a lot of special events. But are there too many special covers? Let's throw it open: What do all of the think? Write in and let us know!

HERE COMES...
DAREDEVIL
THE MAN WITHOUT FEAR!
THE WORLD CALLS HIM THE PURPLE MAN!
WHAT IS THE STRANGE POWER OF THIS INCREDIBLE HUMAN ???? A POWER WHICH NONE HAVE SAVE... DAREDEVIL THE SENSATIONAL BLIND SWASHBUCKLER!
Don't Miss The GREAT New LEGENDS Section!

QUICK NOTES:

Before we start to wrap things up, there are just a couple of bits of info that we want to squeeze in:

• There's good news for Luis Estremera, Jr. of Brooklyn, NY and Ryan Claycamp of Wichita, KS. This September will see the debut of a SPIDER-WOMAN Limited Series and an all-new TRANSFORMERS ongoing series (which you may recall us hinting at a couple of months back). Keep your eyes peeled for further details.

• We got a couple of requests this month from people looking for long-lost friends. Chiotis Theodore is trying to track down his old pen pal, Evelin Brown, who can contact Chiotis at 32 Perikleous St., GR-16345, Athens, Greece. And if Gene Perkins is out there, please get in touch with Teresa Gibbon at 53800 Bridal Falls Rd., Rosedale, BC in Canada. Good luck, folks.

And now we turn our attention to our monthly...

That's right — it's time to check in with the few, the proud, the Wild Agents of Marvel as they exchange state secrets and let the rest of us listen in. Remember: if you want to be a WAMmer Jammer yourself, write to us on official WAM stationery or include your WAM I.D. number in your letter. We'll take it from there.

Dear WAM Jam,

I've heard that there was an X-MEN cartoon series before the series that just came on. Can you tell me if this is true, and if it is, can you tell me where I can purchase these tapes in my area? I'm sure someone in some comic book store has these cartoons taped.

Agent #03593 signing off 'til next time!

John Pruner
1764 South Pine
Broken Arrow, OK 74012

Well, John, the current X-MEN animated series is the merry mutants' first. However, before the series hit the air, a pilot episode was produced, and it appeared on syndicated television as a pilot entitled "Pryde of the X-Men." It was released by Best Video, and you should be able to find a copy at your local video store. While you're at it, you might also want to pick up the other X-MEN videos — "Night of the Sentinels," "Enter Magneto," and "Deadly Reunions" — each of which is taken from the current series and available from Poly-Gram Video.

It looks like we'd better hurry on out of here and put this column to bed for another month. It's been real, folks. See ya in thirty!

checklist

July

First Week

THE AIRTIGHT GARAGE
#3 (of 4) 2.50
Maj. Grubert and Carnelian struggle for control over the garage.

ALIEN LEGION: ONE PLANET AT A TIME #3 (of 3) 4.95
Alone, Nomad battles an armada of aliens.

AVENGERS WEST COAST #98 1.25

CABLE #5 2.00

CAGE #18 1.25
"The Dark" part 1 (of 3).

CAPTAIN AMERICA #419 1.25

CHILDREN OF THE VOYAGER #1 (of 4) 2.95

DAREDEVIL #320 1.25
"Fall From Grace" part 2 (of 8).

DARKHAWK #31 1.25

DARKMAN #6 (of 6) 1.75
The final showdown between Darkman and Durant.

DEATH'S HEAD II & KILLPOWER: BATTLETIDE II #2 (of 4) 2.95

DOCTOR WHO 1993 SUMMER SPECIAL 4.95

EXCALIBUR ANNUAL #1 2.95

GROO THE WANDERER #104 2.25

IMMORTALIS #1 (of 4) 2.95

KILLPOWER: THE EARLY YEARS #2 (of 4) 1.75

MARVEL COMICS PRESENTS #136 1.50
Four tales of Ghost Rider / Spider-Man/Iron Fist & Wolverine.

NAMOR #42 1.25
Introducing an all-new Stingray.

NIGHTSTALKERS #11 2.25
Aftermath of the "Midnight Massacre."

NOMAD #17 1.75
Bucky's mom wants her back.

ORIGINAL GHOST RIDER #15 1.75
The Stuntmaster Team takes on Zodiac.

PUNISHER ARMORY #7 2.00

RAZORLINE: THE FIRST CUT 2.95
An introductory special!

REN & STIMPY #10 1.75
Debuting "You Can Eat It!"

SHADOW RIDERS #4 (of 4) 1.75

SHE-HULK #55 1.75
"To Die and Live in L.A." part 4 (of 6).

SPIDER-MAN 2099 #11 1.25

SPIDER-MAN CLASSIC #6 1.25
Re-presenting Spidey's first encounter with Dr. Doom.

THOR CORPS #1 (of 4) 1.75

THUNDERSTRIKE #4 1.25

UNCANNY X-MEN #304 3.95

WARLOCK CHRONICLES #3 2.00

WEB OF SPIDER-MAN #104 1.25

X-MEN ANNIVERSARY MAGAZINE 3.95

Second Week

ALPHA FLIGHT #124 1.75

AMAZING SPIDER-MAN #381 1.25

AVENGERS MARVEL MILESTONE #1 2.95

BARBIE #33 1.25

DAREDEVIL/BLACK WIDOW GRAPHIC NOVEL: ABATTOIR 14.95

DARKHOLD #12 1.75
The Redeemers seek entrance into C'thon's realm.

GUEST APPEARANCES

AMAZING SPIDER-MAN #381 1.25
The Hulk

BLACK AXE #6 1.75
Black Panther

CAPTAIN AMERICA #419 1.25
Silver Sable

CYBERSPACE 3000 #3 1.75
Silver Surfer

DARK ANGEL #14 1.75
Death's Head II

EXCALIBUR #69 1.75
The Starjammers

INCREDIBLE HULK #409 1.25
Motormouth & Killpower

KILLPOWER: THE EARLY YEARS #2 (of 4) 2.95
Codename: Genetix

PUNISHER WAR JOURNAL #58 1.75
Ghost Rider & Daredevil

PUNISHER WAR ZONE #19 1.75
Wolverine

SHADOW RIDERS #4 (of 4) 1.75
Cable

Second Week

GHOST RIDER #41 1.75
"Road to Vengeance: The Missing Link" part 1 (of 6).

GUARDIANS OF THE GALAXY #40 1.25
Presenting the genetically engineered villain, Composite.

HYPERKIND #1 1.75

LETHAL FOES OF SPIDER-MAN #1 (of 4) 1.75

MIDNIGHT MEN #4 (of 4) 1.95

MORBIUS REVISITED #2 (of 5) 1.75
Morb is hounded by vampire slayer Simon Stroud.

NIGHT THRASHER #2 1.75

OFFCASTES #3 (of 3) 1.95
Zak kills the High Priest Jutan.

PENDRAGON II #15 1.75
The conclusion to the death's Head II story line.

PUNISHER WAR ZONE #19 1.75

QUASAR #50 2.95

RAVAGE 2099 #10 1.25

SABRETOOTH #2 (of 4) 2.95
Sabretooth decides to assassinate Myatique.

SECRET DEFENDERS #7 1.75
With the latest team: Spider-Man, Captain America & Scarlet Witch.

SILVER SABLE #16 1.25

SLEEPWALKER #28 1.25

SPECTACULAR SPIDER-MAN ANNUAL #13 2.95

WILD THING #6 1.75
Nikki battles VR versions of Spider-Man's greatest foes.

WOLVERINE #73 1.75

WONDER MAN #25 2.95

X-FACTOR #94 1.25
The government orders Random to assassinate Polaris.

X-MEN ANIMATION ADVENTURES #11 1.25
Apocalypse turns Angel into Archangel.

Third Week

AVENGERS #366 3.95

AVENGERS WEST COAST ANNUAL #8 2.95

BLOODSEED #1 (of 4) 2.95

CONAN #272 1.25

CYBERSPACE 3000 #3 1.75

DARK ANGEL #14 1.75
The aftermath of the Mys-Tech War.

DEADPOOL #2 (of 4) 1.75

DEATH'S #1 (of 4) 2.95

DEATH'S HEAD II & DIE-CUT #2 (of 2) 1.75

DOCTOR WHO #201 4.95

DOOM 2099 #9 1.25
Concluding the cyberverse story line.

ECTOKID #1 1.75

EXCALIBUR #69 1.75

FANTASTIC FOUR UNLIMITED #3 3.95

G.I. JOE #140 1.25
Guest-starring the Transformers.

INCREDIBLE HULK #409 1.25

MAD DOG #5 1.25

MARVEL AGE #128 1.00
Mark Texeira 's Wolverine cover and style comes to Marvel clothing.

MARVEL COMICS PRESENTS #137 1.50

MARVEL TALES #277 1.25
Silver Sable and the Wild Pack.

MORBIUS #13 1.75
Morb's dead love is resurrected.

PUNISHER #82 1.25
"Firefight" part 1 (of 3).

SAVAGE SWORD OF CONAN #213 2.25

SPIDER-MAN #38 1.75
"Light of the Night" part 1 (of 3).

SPYKE #3 (of 4) 1.95
Spyke faces his arch-nemesis Sonia.

SUPER SOLDIERS #6 1.75

TROUBLE WITH GIRLS #4 (of 4) 1.95
Lester discovers an antidote to the Lizard Lady's addiction.

WARLOCK & THE INFINITY WATCH #20 1.75

WHAT IF #53 1.25
"What if Dr. Doom became Sorceror Supreme?"

X-MEN #24 1.25
News of the deadly mutant virus spreads.

ANNUALS

AVENGERS WEST COAST ANNUAL #8 2.95
Featuring Raptor, the humanoid bird of prey.

EXCALIBUR ANNUAL #1 2.95
Introducing the all-new Khaos.

GHOST RIDER ANNUAL #1 2.95
G.R. faces the deadly new vampire, Night Terror.

SPECTACULAR SPIDER-MAN ANNUAL #13 2.95
Presenting Nocturne, a bloodthirsty mutate.

Fourth Week

AKIRA #36 4.95

AVENGERS: TERMINATRIX OBJECTIVE #1 (of 4) 2.50

BARBIE FASHION #33 1.25

BLACK AXE #6 1.75

CONAN SAGA #78 2.25

DANCES WITH DEMONS #1 2.95

DEATH'S HEAD II #10 1.95

DEATHLOK #27 1.75

DOCTOR WHO CLASSIC COMICS #9 4.95
Classic tales from the 60's & 70's.

DR. STRANGE #57 1.75

FANTASTIC FOUR #380 1.25
The Thing seeks revenge on Dr. Doom.

FEUD #3 (of 4) 2.50

GHOST RIDER ANNUAL #1 2.95

GHOST RIDER & BLAZE: SPIRITS OF VENGEANCE #14 1.75
"Road to Vengeance: The Missing Link" part 2 (of 6).

HELLSTORM #6 2.00
Damon faces a revenge-crazed zombie.

HOKUM & HEX #1 1.75

THE INCOMPLETE DEATH'S HEAD #9 (of 12) 1.75

INFINITY CRUSADE #4 (of 6) 2.50

IRON MAN #296 1.25
Tony learns that Rhodey sold Stane's nuclear holdings.

JOE KUBERT'S TOR #4 (of 4) 5.95
The conclusion to the acclaimed series.

LAWDOG #5 1.95
Lawdog is regenerated by the Elect.

MARVEL SPOTLIGHT AUGUST 1993
Marvel's August offerings.

MARVEL UNIVERSE HANDBOOK #34 4.95
With bios on: Thunderstrike, Deathwatch, Caliban & Henry Pym.

METEOR MAN #2 (of 6) 1.25
M.M. takes on the murderous Malefactor.

MOON KNIGHT #54 1.75
The secret of Shadowkeep is revealed.

THE 'NAM #84 1.75
The farewell issue.

NEW WARRIORS #39 1.25

PUNISHER 2099 #8 1.25
Guest-starring SPIDER-MAN 2099's Tyler Stone.

PUNISHER WAR JOURNAL #58 1.75

SILVER SURFER #84 1.25

SPECTACULAR SPIDER-MAN #204 1.25

THOR #466 1.25

U.S. AGENT #4 (of 4) 1.75

VENOM & THE PUNISHER: FUNERAL PYRE #2 (of 3) 2.95
Venom & the Punisher face the new villain Pyre.

WARHEADS #16 1.75

WHAT THE?!

FALL SPECIAL 2.50

WILLIAM SHATNER'S TEK WORLD #13 1.75
The conclusion to the Warbride saga.

X-FORCE #26 1.25
The Mutant Liberation Front gets a new leader.

X-MEN CLASSIC #87 1.25
Colossus battles Juggernaut.

X-MEN UNLIMITED #2 3.95
A deadly assassin hunts down Magneto.

MATCHES OF THE MONTH

AVENGERS

WEST COAST #98 1.25
AWC vs. Lethal Legion

DEATH'S HEAD II #10 1.75
D.H. & Tuck vs. the Requiem Sharks

DEATH'S HEAD II & KILLPOWER: BATTLETIDE II #2 (of 4) 2.95
D.H. & Killpower vs. the Hulk

DEATHLOK #27 1.75
Deathlok vs. Siege

NEW WARRIORS #3 1.25
Nova vs. Super Nova

NIGHT THRASHER #2 1.75
Thrasher vs. Chagrin

SPECTACULAR SPIDER-MAN #204 1.25
Spidey vs. Tombstone

SPIDER-MAN 2099 #11 1.25
Spidey vs. Thanatos

U.S. AGENT #4 (of 4) 1.75
USAgent vs. Bloodstain

WOLVERINE #73 1.75
Wolverine & Gambit vs. the X-Cutioner

JULY SPOTLIGHT

AVENGERS #366 3.95
An embossed foil cover highlights this 64-page anniversary issue.

AVENGERS MARVEL MILESTONE #1 2.95
Special re-presentation of AVENGERS #1.

AVENGERS: TERMINATRIX OBJECTIVE #1 (of 4) 2.50
The sequel to "Citizen Kang" premieres with a foil cover.

DAREDEVIL/BLACK WIDOW GRAPHIC NOVEL: ABATTOIR 14.95
A 64-page graphic novel by Jim Starlin & Joe Chiodo.

DOCTOR WHO 1993 SUMMER SPECIAL 4.95
Revealing the history of the Daleks with a free poster.

QUASAR #50 2.95
This 48-pager comes with a prismatic foil cover.

SUPER SOLDIERS #6 1.75
A day-glow cover kicks off a new story line.

UNCANNY X-MEN #304 3.95
Hologram covered, 64-page, 30th anniversary blowout.

WHAT THE?! FALL SPECIAL 2.50
Featuring: "Spider-Ham 2099" and "The Silver Burper."

WONDER MAN #25 2.95
Embossed cover, gatefold poster, and new direction.

X-MEN ANNIVERSARY MAGAZINE #1 3.95
The past, present and future of everyone's favorite mutants.

PREMIERES

DEATH^3 #1 (of 4) 2.95
An embossed logo for a new Death's Head limited series.

LETHAL FOES OF SPIDER-MAN #1 (of 4) 1.75
The sequel to the DEADLY FOES OF SPIDER-MAN.

THOR CORPS #1 (of 4) 1.75
Reuniting Dargo, Thunderstrike, Beta Ray Bill & Thor.

ECTOKID #1 1.75
Razorline's new super hero premieres with a prismatic foil cover.

HOKUM & HEX #1 1.75
A bad comedian gains super powers and a prismatic foil cover.

HYPERKIND #1 1.75
Introducing an all-new super hero team with prismatic foil cover.

MARVEL FRONTIER COMICS

BLOODSEED #1 (of 4) 2.95
Featuring a gold foil cover and art by Liam Sharp.

CHILDREN OF THE VOYAGER #1 (of 4) 2.95
An embossed glow-in-the-dark cover adorns Frontier's premiere title.

DANCES WITH DEMONS #1 2.95
Metallic red cover & embossed logo highlight this Native American hero.

IMMORTALS #1 (of 4) 2.95
An immortal wanderer seeks adventure; with red metallic cover.

INFINITY CRUSADE CROSSOVERS

ALPHA FLIGHT #124 1.75
"Holy Terror" part 3 (of 3).

DARKHAWK #31 1.25
Infighting among the anti-Goddess heroes.

INFINITY CRUSADE #4 (of 6) 2.50
The Silver Surfer deserts the Goddess.

SILVER SABLE #16 1.25
In Somalia, Sable takes on Hydra.

SILVER SURFER #84 1.25
The Surfer comes face to face with his dead parents.

THOR #466 1.25
A crazed Thor battles Drax the Destroyer

WARLOCK & THE INFINITY WATCH #20 1.75
Pip gains control of the Cosmic Egg.

WARLOCK CHRONICLES #3 2.00
Mephisto has valuable information—but for a price.

WEB OF SPIDER-MAN #104 1.25
Spidey sides with the Goddess.

JULY

DARREN AUCK/MICHAEL KRAIGER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				HAPPY BIRTHDAY SAM SPRINGLE 1	2	
ASHLEY WELLS JAMES BRENNAN 4	JOEY CAVALIERI 5	SARRA MOSSOFF ERIC FEIN 6	HELEN ARROYO 7	8	VIRGINIA ROMITA CRAIG ANDERSON TERRY KAVANAGH 9	
SUZI LEE 11	12	TOM PALMER MADELINE JORDON 13	MIKE ESPOSITO 14	JACK ABEL JOHNNY GREENE 15	MARTI SILBER GERI-LYNN BUCKHOLZ 16	
ROBERT TORO 18	MARGARET TRUJILLO MIKE MAIER 19	ANGIE STEPHANINI GLORIA BIRULIN 20	JAMES WILSON CHIU CHEE CHAN MARILYN ADAMS 21	MIKE ROCKWITZ MILLIE SHURIFF 22	KELLEY JONES ANDREA GOLDBERG MIKE VOSBURG 23	GLORIA ENGERMAN 24
GEORGE ROBERTS ROBERT LAZZARA ANITA HUGHES 25	HARRY CANDELARIO ALBERTO CONCEPCION 26	ERNIE CHAN DAN CARR CHRISTINE SLUSARZ 27	IAN AKIN 28			LARRY ROHLFING CRAIG McWILLIAMS 31

MARVEL
Age
127
Man Without Fear™
X-Men® Holograms
AUGUST 1993
$1.00 US $1.25 CAN 80p UK
DIRECT EDITION
12711
FM